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U. 17. #11



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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. His ideas are not necessarily those of THE ART DIGEST, which strives to be a thorough "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

A New Facade

WITH this issue the DIGEST appears in a new dress, perhaps a little prematurely for Spring, but nevertheless one which we of the staff hope will carry more eye-appeal for the readers. It is the work of Leo Meissner, printmaker and prominent art director for Hearst Publications. In our opinion it combines attractiveness, readability and flexibility (permitting larger and more varied cover reproductions). More important, perhaps, is the fact that the cover is now more in character with the contents, which we strive to keep newsy, pertinent and non-precious—with now and then a light touch.

Like most changes in the DIGEST, this one was the result of reader-demand. Last November when I sent out the annual patron appeal, I allotted space for "Remarks to the Editor." Amid the deeply appreciated kind words, there was a rumbling of discontent with the cover design, and since any experienced editor knows that for each letter writer there are a hundred who remain silent, I felt a change was due. Hence the new cover. I hope you like it.

* * *

Regarding those same "Remarks to the Editor," another complaint was the spreading of print news throughout the magazine in lieu of a separate print department. I thought it was a good idea at the time, but in the past few issues there has been a return to the old departmentation. It seems to be what many of you want.

* * *

The reason why the DIGEST is bound with only one staple and very often drops apart in your lap is that someone in Washington had an idea about saving metal—by eliminating the second staple in all the small magazines. I do not object to the idea; it's the stupidity of its application that hurts. It takes something like four pounds of wire to give the DIGEST a second staple. Since the Government realizes the necessity of saving metal, why doesn't it apply this rule to the large publications, with circulations in the millions. Then the saving would be worthwhile, and not just another ill-considered annoyance for the little man. I have protested, and my answer was "Don't you know there is a war going on?" I do, and I hope my readers will understand as the sheets upon which we labored so hard drop floorward one by one.

Pennsylvania's Way

IT'S GOOD NEWS that comes out of Philadelphia, where the venerable Pennsylvania Academy has evidently resolved not to let down the living American artist in his day of sternest crisis. Approximately \$6,000 of the Academy's funds have been spent to purchase nine paintings and three pieces of sculpture from its 138th Annual Exhibition. This is the kind of help that helps, happily in opposition to those who feel the words museum and mausoleum are interchangeable.

Thomas Benton's *Aaron* (winner of the Beck Medal) and Henry Lee McFee's *Acorn Squash* were purchased through

the Temple Fund. Acquired through the Gilpin Fund were Aaron Bohrod's *Oakdale Street at Night*, and three pieces of sculpture: *Julius* by Richmond Barthé, *Kangaroo* by Katherine Lane and *Roan Antelope* by Nat Choate. The Lambert Fund, once ruled with an iron hand by the late Henry McCarter, provided the wherewithal for these purchases: *Skating in the Park* by Louis Bosa, *Zebras* by Martyl, *John Brown Going to His Hanging* by Horace Pippin, *Fallen Angels in a Hostile World* by Federico Castellon, *Return of the Hunter* by Harry Leith-Ross and *Osier's Cove* by Paul Wescott.

The Pennsylvania Academy's support of contemporary American art is an intelligent, long-range plan that has been eminently successful. During the past 14 years, Secretary Joseph T. Fraser, Jr., informs me, the Academy has distributed to living American artists \$140,000 through sales from its annual exhibitions, prizes and purchases from trust funds for its own permanent collection.

I like to recall that way back in 1908, a bare two years after George Bellows made his first public appearance, the Pennsylvania Academy acquired his *North River*, now a prized possession. Today, if there is another Bellows in our midst, the Pennsylvania Academy probably owns one of his early works. That would be the natural result of guiding a public collection with courage.

Happy Birthday, Dear Hermann

IT WAS RATHER SICKENING to see plastered all over the New York press last week a report that one of the world's great masterpieces, *The Adoration of the Lamb* by Jan Van Eyck, had been presented to Reich Marshal Hermann Goering as a birthday present by a crawling official in the Petain Government. Adding to the despicability of this gesture of submission, the Belgian Information Center informs us that this was a case of betraying a trusting friend to whine for the favor of a victorious enemy. The famous painting is owned by the Ghent Cathedral of St. Baban and was removed to France for safety during the invasion of Belgium by the Nazis.

It might be interesting to obtain an official statement from our State Department, which blindly continues its policy of appeasement toward France.

One thing about the Nazis: they like art (other people's). In order to provide an art collection for the Austrian town of Linz, where Adolf went to school, the Germans have looted a number of old masters from the Netherlands, according to the Netherlands Information Bureau.

Says the Bureau: "Apparently the Fuehrer, who has been systematically mulcting the Dutch of art treasures for almost three years, recently had some nostalgic memories for the small Austrian town where he went to school. The outcome of these thoughts was that Hans Posse, former director of the Dresden Gallery, was instructed to 'secure' desirable works to establish an art gallery in Linz. Now 1,200 paintings, including paintings by Rembrandt, Vermeer, Van Dyck and Rubens and German artists are going to the town."

Among the Dutch "acquisitions" were Rembrandt's *Titus* and Vermeer's *The Painter in His Studio*. Presumably these paintings were obtained by the same underhand methods used by the Germans in previous deals of this type. Since the occupation of Holland in May, 1940, the Nazis have laid hands on a large number of Dutch old masters at auctions in The Hague and elsewhere. They have paid for them with guilders which the Nazi-controlled Netherlands Bank had been obliged to yield in exchange for Reich "certificates" which may (or may not) be reimbursed some time in the future.

Add art collectors: Adolf Hitler, Hermann Goering and Police Chief Heinrich Himmler.

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THE READERS COMMENT

The Question of Realism

SIR: I have read your articles relative to realism in art and while it is a tough subject, I believe it is most important for us of the profession to try to clear it up. One of our mistakes is to surround all art with two names: "commercial" art and "fine" art. Artists make pictures for these certain reasons:

- (1) to sell articles illustrated or suggested
- (2) to illustrate a story
- (3) to reproduce a pleasing scene
- (4) to paint a portrait where the likeness is the dominating motive
- (5) to give a relationship of forms which sings.

I take it that the only argument concerns the last category. While there are qualities of each in the others, the trouble comes from trying to squeeze every element into one rule in order to label it and hang it as fine art.

When one of your correspondents wrote that art involved truth, she may have been right but hardly in the generally accepted meaning of the word. Quite obviously unless each object is to be in its exact photographic relationship to each other object it is not truthful to nature. In fact it is impossible to reproduce the true and powerful color and light of nature. And if it were possible I don't quite see the point of doing so. As for claiming that El Greco was truthful, I can't understand her.

No. It seems to me that we take forms and by the use of color, lines, modelling and other tricks create relationships which give the spectator a sensuous enjoyment. Whether or not these forms closely resemble nature is a style of the creator.

If we are honest in our efforts to put down profound relationships, the song is there. That is what sings irrespective of the correctness of the proportions to given objects of nature.

—LOUIS H. PORTER, JR., New York City.

Too Effective

SIR: Hold! Enough, Boswell! Your magazine is too damned effective and too many people read it. Our Flint Artists' show listed in your "Where To Show" column is limited to Flint residents only. It was my fault not to make that clear in the announcement. I have paid, and dearly, for that mistake by answering applications for entry blanks from every section of the country and from Canada, and apologizing for the error. Kindly correct announcement.

—RICHARD B. FREEMAN, Director,
Flint Institute of Arts.

Jazz and Stuart Davis

SIR: I think the comparison between Stuart Davis and Jazz is excellent, and perhaps you should give Jazz more serious consideration. Concerning your cover, why express modern ideology in an 18th century wrapper? Please change it.

—NORA ROHR, Buffalo.

Ed.: The deed is done.

Approved by Boris

SIR: The only reason I am not writing a beef about "Americans 1943" is that your Maude Riley (bless her little heart) did such a fine job bludgeoning the Museum of Modern Art. And high time that the Museum's policies started coming out into the light of day.

—BORIS WOLF, Brooklyn.

Helen Boswell; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest

THE Art Digest

March 1, 1943

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Mariehamn Harbor: TRUE BENGTZ



Rainy Day: PAUL CLEMENS

National Academy Plays Host to Many Non-Academy Artists

UNTIL MARCH 9, the National Academy's 117th Annual of painting, sculpture and prints, fills its sumptuous up-town residence at 1083 Fifth Avenue.

Perhaps because the Academy has a home of its own at last, it is able to extend more gracious hospitality than it could in the Fine Arts Building where it had been wont to hold its annuals. At any rate, the show of 447 exhibits represents a more catholic

guest list than is usual at these parties. In the print section we find Stuart Davis and Kuniyoshi, Cadmus, Hayter and Gropper, shown alongside Martin Lewis, John Taylor Arms, Eugene Higgins and Gordon Grant; and I suppose it should disturb no one that six of the exhibitors in the Museum of Modern Art's present show are up at the Academy looking as natural as you please. In our opinion, this is less a slip

in judgment on the part of the Academy than of the Modern.

When Renoir, you may recall, was accepted by the Salon in Paris (equivalent of the Academy show here) his friends, the Impressionists, found it hard to forgive his apparent satisfaction with the recognition; and Renoir was so pleased with his "elevation" he ceased for several years to exhibit with the Impressionists. Feeling of this sort does not run high in New York. Lions lie down with lambs and no one of the smiling faces filling the glittering galleries of the well-appointed former Huntington residence on reception afternoon seemed to feel there was any cause for alarm in the situation.

Perhaps there isn't. Since there's room and light enough in the 19 galleries, on four floors, for all 447 works to be shown clearly, and since circulation is easy (there are three stairwells and a self-operating elevator; entrances from two streets), the building itself constitutes a happy meeting ground; the Academy becomes the family in the Big House to whom the peasants bring prize examples of their produce.

A jury for painting—composed of National Academy artists: Karl Anderson, Gifford Beal, Roy Brown, Jon Corbino and Eugene Higgins—selected the following paintings for award:

To Antonio Martino's *Tower Street*, first Altman prize for landscape; to

Tower Street: ANTONIO MARTINO



March 1, 1943



Palmerton, Pa.: FRANZ KLINE

Paul Clemens' *Rainy Day*, first Altman prize for a figure subject. Both artists received \$500. The three Hallgarten prizes, carrying \$100, \$75 and \$50 monetary rewards (and meant for American citizens under 35 years of age) went, respectively, to Greta Matson's painting of a young boy, *Pat*; to *Rocky Neck*, an extensive landscape by Henry Gasser; and to a still life by Tosca Olinsky.

To Franz Kline went the S. J. Wallace Truman prize of \$300 for his *Palmerton, Pa.*; to True Bengtz, the Edwin Palmer Memorial prize of \$275 for a marine, a fairly sparkling harbor scene, called *Mariehamn Harbor*; to Furman Joseph Finck the Carnegie Prize of \$200 for a lateral vignette of birds on a table, called *Crows*; to Leon Kroll, N. A., the Adolph and Clara Obrig prize of \$150 for *The Household*, a large canvas of a family of three (which Kroll prices in the lists at \$12,000, topping the Ivan Albright N. A. figure of \$10,000 for his Maine landscape.)

Further decisions among paintings gave the Thomas R. Proctor prize of \$100 to a portrait of Dr. George R. Minot by Charles Hopkinson N. A., and the Isaac N. Maynard prize of \$25 to Gene Alden Walker for *Deborah in Costume*; the Saltus Medal to Kenneth Hayes Miller, A.N.A. (elect) for *Hagar*, a figure in landscape.

Sculptors James Earle Fraser and Edward McCartan, academicians, acting as jurors, chose from a frigid lot of self-conscious sculptures and awarded the Ellen P. Speyer Memorial prize of \$250 (given to an animal subject reflecting humaneness, whether sculpture or painting), to Mary Rand Birch's *De Profundis*, a group of mothers and babes, two of them horses. The Elizabeth N. Watrous Gold Medal they awarded to Marion Sanford for a plaster figure of a girl, also named *De Profundis*; and the Helen Foster Barnett prize of \$100 to Walter Addison for a conventionalized horned animal called *Markhor*.

Enjoying the space at the Academy, it occurred to us that the Salon-sized

painting could really make a come-back in these high-ceilinged rooms: canvases so big no one could escape taking note, and the artist could not escape meaning every stroke he said. But the small size, often sketchily painted, picture still prevails here, artists having for years cut their canvases to fit requirements of streamlined museum galleries.

Edwin Dickinson has painted one such colossal work for the end wall of the library, a big moonlight and gold arrangement called *Figures and Still Life* and we were delighted to come upon it. Unfortunately, however, the sun's rays were direct upon the canvas and blotted out all sight of it from any selected angle, and we were forced to turn and look at the John Steuart Curry canvas, nearly as large, hanging on the shady side of the room. Immediately we were sorry we had brought up the whole thing.

The painting that seemed to be giving the most general delight at the opening reception, and which is indeed a shiningly painted, crystal clear and highly expert canvas, was N. C. Wyeth's

Pat: GRETA MATSON



Lobster Fisherman. Two leading feminine artists, Gladys Rockmore Davis and Helen Sawyer, show charming pictures—Miss Davis, *The Pink Skirt*, an early painting, warm and gracious and without the black pigment lately introduced in her work; Miss Sawyer, the *Arrangement with Taffeta Cravat*, a shadowy still life with flowers. August Mosca shows an interesting child portrait called *Alice Sewing*—most effective; Dorothy van Loan a plastic *Still Life with Squash*; Louis Bosa one of his sprightly street scenes, with goings-on, called *San Juan Hill*.

Among landscapes: Charles Harsanyi's *Indian Springs* is bold, bright and three-dimensional in its description of slushy winter conditions; Clarence Millet's *Down the Mississippi* landscape of gay gardens and yellow waters near the mouth of the great river; and a lifeboat, tossed on a mist of sea and sky, called *Unsung Heroes*, Robert Phillips' entry, are three to the good for the academy show.

Pictures we could do without include Sidney Dickinson's tiring self portrait; John E. Costigan's reiteration of woman with child and goat on hill; Joseph Newman's banal and gaudy *Two of a Kind* (girls in bras hanging expectantly from a window); and Gordon Samstag's *Berry Picker*, a bucolic scene with impending rape in background.

But as there's nothing exceedingly bad, so there's nothing exceedingly good in this 117th Annual of art according to the academy.—M. R.

United Nations Fiesta

A call to contribute to the Red Cross Fund is being sent out by the Pen and Brush Club in New York. Under the direction of Mrs. Wayman Adams, the club is sponsoring a gala benefit show at the Fine Arts Building.

The call is directed to all artists in America to contribute their work gratis to be exhibited and sold at half the usual price in the name of an extremely worthwhile cause. The frame of the painting or print will not be included in the sale. For complete information write Miss Charlotte K. Lermont, 31 Sutton Place, New York City. All proceeds of this affair will go to the Red Cross Fund. For those artists who have not as yet contributed to the war effort, here is an unusual opportunity to pitch in with the crowd.

Vendome Groups

A little like the art annual of a small city, is the group of paintings current at the Vendome Galleries through Mar. 13 which, with unemphatic constancy, line the walls of this busy art center.

Watercolors speak out with more knowledgeable force than the oils and show an expertness not generally noticeable in the latter medium. Cuteness, and puerile symbolism, prevail, although some honest, though humdrum portraits and a few landscapes make the display typical of these mixed shows.

Outstanding are watercolors by Beth C. Hamm and Disraeli Masurovsky. Other well-done works are by Arthur Sudler, Paul Christenson, Alexander Sideris, Elizabeth Tashjian, Mary Malizio and Howard Claney, whose interpretive landscape is rich in color and competent in design.

Carvings by Zorach

AN EXHIBITION of sculptures by William Zorach at the Downtown Gallery through March, is the first show this important American sculptor has held since February, 1931, when he displayed only eight pieces, among them or leading them, the large and famed 5½ foot *Mother and Child*, now on loan to the Metropolitan Museum of Art.

Zorach's work has undergone no violent changes. It is still of a piece with the sculptor's deliberate, natural and meditative method of developing a block of stone into a designed and living work of art. Honors in his present exhibition are divided between the head of a woman, called *Quest*, cut of Pentelic Greek marble (a rich, white material warmly veined and richly surfaced by the hand polishing he has given it), and the group enhancing this fortnight's cover of *THE ART DIGEST*, cut from Georgia white marble—a brittle material, the sculptor says.

This piece is one of the handsomest sculptures it has been our good fortune to see. The reclining figure of a man, his weight upon one elbow, his other arm placed lightly about the figure of a young male child, who spreads himself trustingly upon the protecting form, is described with greatest human warmth and regard for nature, yet with a coordination of parts, distances, values, and spaces rarely achieved. In every way, this marble carving adheres to the oldest rules for good sculpture: it is of a piece; flows with the growth of the marble; has no unanchored members, no stylizations foreign to the material. In addition, it is intricate in its interplay of forms; delicate in the suggested sensuous touch of the two human bodies; endlessly rhythmic as large and small, round and cylindrical forms take their places in relation to each other and to the mass of the rectangularly shaped stone selected.

That such a plastic conception could be carved direct from stone, is one of the wonders of it. But Zorach is a strong advocate of the all-hand-made process, as against mechanical or middle-man enlarging or casting. He is a good modeller, however, and often works in bronze. When carving, he seldom works out his conception in a modeling material first. Preliminary steps go on in his mind and are dictated by the character of the stone, to a great extent.

But besides his chisel, and the rough stones he seeks out from the roadside or quarry scrap piles, or the wood he buys (like the Borneo mahogany tree he has fashioned into a *David*)—another important Zorach tool is Time. He is jealous of the passing of time and refuses to clock it off—by the day, month, or year, for that matter. He uses it almost like an ingredient. Like an excellently placed seasoning, you can taste it in many of his works. Time passed over this piece, you feel, as you contemplate his work. And it is quite true of the *Quest* marble, dated 1940/43, for during these years it lived in his Maine studio and he returned to it many summers.

Zorach says he can't work for deadlines and for this reason is not happy with a commission; accepts few. He

doesn't work steadily on any piece; comes to it only when he finds he has something to do further to it that needs doing; turns it over to Time and the ether waves in the interim.

Other pieces in the exhibition of 14 carvings are two oak planks, bigger and thicker than the earliest American homes ever wore on their floors. Two tigers appear in relief on their golden surfaces and Zorach designates them in the catalog as *Tiger*, *Tiger*, after Blake's lines, "... burning bright." Another bar relief is in pink Colorado alabaster, a stone brought him from there by a student. It is as fluid as the drawing from which it was made: two figures softly entwined, called *The Awakening*. His *Head of Christ*, the grey granite carving bought last Fall by the Museum of Modern Art, is here; and a *Hound*, dated 1934, which retains the general shape of the granite boulder from which it is cut while capturing the relaxed and homey attitude of a family dog curled up on the hearth.

There is little sentiment in Zorach's sculpture. In fact it is almost aloof in many ways. Let's say it goes through an ennobling process which removes his figures from the realm of everyday affairs.

But the white Georgia marble piece reproduced on the cover of this issue,



Reproduced above is the penetrating Portrait of Lady Gudeford by Hans Holbein the Younger, recently acquired by the City Art Museum of St. Louis (as reported in the Feb. 15 *DIGEST*). This portrait was painted in 1527, when Holbein visited England for the first time—a visit caused by the dearth of religious commissions in his native Germany which attended the coming of the Reformation. In England Sir Thomas More acted as Holbein's sponsor, introducing him to High Society, and St. Louis' portrait is probably the result of one such introduction. Holbein returned to the Continent with a heavier purse and left England richer artistically.

conveys a sentiment to the sculptor who considered it long, when completed, then gave it a title everyone will know. From the closing words of an address President Roosevelt made recently, he plucked the resounding phrase: *The Spirit of This Nation is Strong; the Faith of This Nation is Eternal*. And that is the title it bears.—M. R.

New Outlet for Contemporaries

Mortimer Brandt, New York art dealer, announces the opening of a Contemporary Gallery as an adjunct to his old master galleries at 50 East 57th Street. The new branch will be under the supervision of Verna Wear, former director of the Argent Galleries in New York and before that Federal Art Project director of the Topeka Community Art Center. The opening exhibition is scheduled for March 22.

O'Keeffe Purchased

From the O'Keeffe retrospective show at the Art Institute of Chicago was purchased, according to announcement from director Daniel Catton Rich, the *Black Cross*, painted in Mexico in 1929. It will be added to the Institute's contemporary American collection and was purchased through the Special Picture Fund.



Isaac Royall and His Family: ROBERT FEKE

New England Ancestral Portraits at Worcester

THE WORCESTER ART MUSEUM, together with the American Antiquarian Society, has assembled 55 examples of 18th century New England painting, starting its survey with the turn of the century and concluding it with the Revolution.

The Worcester museum, which holds the exhibition through the month of March, purports to "illustrate the authentic history of painting in this region with the finest and best documented group available at the present time." To this end, families, universities and museums in the New England area, have lent freely the paintings requested.

New England painting, prior to the Revolution, was almost entirely portraiture. Although there are indications that landscapes and figure compositions were attempted, it was "likenesses" our talented colonials pursued most fervently and, at the beginning of the century, they did not credit enough artistic value to their products to sign their names.

The assembled portraits, therefore, commence the story with eight portraits by unknown artists who plied their trades in Boston and the vicinity of Portsmouth, N. H. As the show gathers strength, by virtue of well-known names, it reveals that the coming of Peter Pelham, an accomplished engraver of mezzotints; John Smibert, who had studied painting in Italy; Robert Feke, who could handle a whole family in life-size within a canvas; frightened the anonymous artists off the scene by their far more pretentious attack on the art of portraiture.

Pelham, Smibert and Feke died within the years 1750-51 and Joseph Badger and John Greenwood carried on in humbler manner—the first valued now for his several portraits of the Orne family. Joseph Blackburn came and went from the scene, leaving, among single portraits, the big *Isaac Winslow and His Family*, bought recently by the Museum of Fine Arts in Boston. Other impressive "conversation pieces" shown

are Robert Feke's *Isaac Royall and His Family*, owned by Harvard University, and John Smibert's *Dean Berkeley and His Entourage*, lent by Yale.

John Singleton Copley, next in line, as the narrative continues, is represented generously—which is in keeping with his tremendous popularity in the Boston area. Twelve Copley paintings, four of them miniatures and two of them pastels, and one, the superb oil painting of *Mr. and Mrs. Thomas Mifflin*, are in some cases paired (to aid comparison and study) with paintings by totally New England-trained artists who knew no European influence. Ralph Earl's *Roger Sherman*, lent by Yale, and two Connecticut characters, *Rev. Ebenezer Devotion* and his wife, *Martha*, by Winthrop Chandler (or so attributed while experts continue to argue about it), are cases in point.

Gilbert Stuart and John Trumbull, born 1755 and 1756 respectively, are shown in early examples only, as the

Portrait of Hannah Gardiner MacSparran: JOHN SMIBERT



survey stops before these favorite portraitists hit their stride. Portraits of Mr. and Mrs. John Bannister by the young Stuart were made under the tutelage of Cosmo Alexander, Scotsman, who descended upon New England in 1770, departed 1772, and is represented in Worcester's display by a portrait of *Dr. William Hunter* and another of *Mrs. Hunter and Her Daughter*.

To make it possible for museum officials, students and members of the art departments of New England colleges, to pool their questions and experiences in researching this fascinating field, the museum held a seminar Feb. 21 and 22.

Enthusiasts of Colonial American art will recall the exhibition held at Worcester in 1934 titled *Seventeenth Century Painting in New England*, done also in collaboration with the American Antiquarian Society. After the close of the present show, a descriptive and critical catalogue will be published as a volume of the *Museum Annual* and will contain reproductions of every painting in the 1943 exhibition.

War Posters in Brooklyn

From the Associated American Artists, the Brooklyn Museum has obtained for a second showing, the war posters which were made last August by prominent artists under the sponsorship of Abbott Laboratories.

Many of these paintings are being used by the Treasury Department as War Bond sales posters, some for recruiting and other drives; Benton's was released overseas, only, by the Office of War Information.

Slightly ahead of the news will be the Brooklyn Museum's inclusion, in the transplanted show, of paintings yet to be released as posters. Artists Richard Munsell, Alexander Brook, Adolf Dehn and Beall Smith, were the authors of these new designs. Beside the paintings will be hung, when the Museum show opens March 12, sketches and drawing made in preparation of the posters; and a number of easel paintings, by the dozen or more artists represented, will be culled from the museum's permanent collection and moved into the room of War Poster display.

Plans are in formation for circulating this show after its close in Brooklyn on March 26.

Artists of Chicago

The Art Institute of Chicago finds that many of the paintings and sculptures selected for the annual Exhibition by Artists of Chicago and Vicinity, which will open there March 11, are by men serving now in the armed forces—some of them overseas. Other entries, they note, are from artists employed at present in defense industries.

The 47th annual for artists living within a 100-mile radius of Chicago, was juried by Burton Cumming, Director of Milwaukee Art Institute; Sidney Laufman, painter from So. Carolina; Freeman Schoolcraft, Chicago sculptor. A total of 149 paintings and 23 sculptures will compete for prizes totalling \$1,750, of which the first and largest is the Logan Medal with cash award of \$500. (See next issue).

Native Primitives

HARRY STONE's Primitive Gallery at 555 Madison Avenue is an important source for the study of American primitive art. Stone not only fashions theme exhibitions year round from the art of our forefathers, but collects examples on a big scale.

This month, a card, rather like a museum announcement, went out to a large mailing list proclaiming "25 Important Acquisitions." These landscapes, portraits, genre and marine subjects, are on exhibition through March 20.

Among the souvenirs so collected is a charming winter landscape with gingerbread houses, a church, a red barn, huddled around a frozen lake on which skaters glide; an old lady feeds her chickens out of doors while the man drives off in a horsedrawn sleigh towards a distant New England mountain in background. Two prize fighters, stripped for action, shake hands before entering the endless rounds that made a fight in those days.

Two bald-headed infants in red dresses; a jeune fille all be-curbed and posed with book in hand; a watercolor of a gentleman's farm over which floats gold leaf clouds; Pharoah's daughter finding Moses; Lord Nelson and a full rigged ship; a row of Generals of the Civil War on horseback. These are some of the subjects early artists found worth recording and Americans of today deem worth preserving.

G. I. Sculpture

A one-time instructor of sculpture at Swarthmore College, Corp. Antonio Cortizas, gave up his Walnut Street studio in Philadelphia to go into the Army Medical Replacement Training Center, Camp Pickett, Va.

Last month, a communique to the Camp from the Metropolitan Museum, announcing that the soldier's chiseled *Girl's Head* had been accepted for the Artists for Victory show there, brought a visit from Cortizas' captain.

Cortizas, who all the time had been thinking thoughts more fitting a sculptor than a soldier, told the captain he could beat visual charts all hollow, for first aid instruction, with a mallet and chisel.

The captain may have been from Missouri but he was sympathetic and allowed the soldier to show him. According to Philadelphia's *Evening Bulletin*, Cortizas made colored plaster heads with rubber tubing arteries; legs which could be disassembled to show the bones inside. These exhibits are of such realism that students can find by feel the main arteries and vital pressure points; can set broken plaster bones like real.

Result: sculptor's anatomy is strictly G. I. at Camp Pickett and Corp. Cortizas is full time on model making and has five assistants.

California Watercolors

The California Water Color Society, proceeding with business as usual, is in the midst of its 22nd annual exhibition at the San Francisco Museum of Art. The watercolors, which will be on view until March 6, are reported to be up to the established high standard for his show.



St. Michael's in Brooklyn No. 1: ERNEST FIENE

Chill Canvases of Fiene Seen in New York

BY A STRIKING, and appropriate, coincidence Ernest Fiene opened his first one-man show in three years on the coldest day New York had experienced in years. As icy winds swept down Fifty-Seventh Street and huddled people ran to necessary appointments, Fiene unfolded his snow-blanketed landscapes and chill cityscapes before the public at the Associated American Artists (through Mar. 6). Even without the snow and ice, Fiene's art partakes of the season through its sharp line and hard, frozen forms.

Recent work deals with a series of rural subjects from Connecticut and Pennsylvania Dutch territory, mostly farms under the burden of heavy snows, isolated streams and meadows caught in the grip of winter. Fiene does not paint soft pelting snow but firm-packed, hard layers. He is at his relentless best in the barn yard scene *Deep Water*, No. 1 and the small sincerely felt *Fields in December*. Fiene's stern strength is lost in the too over-burdened winter

scenes, in which white pigment is piled up like the raised paste-board calendars of other days, but when the artist strikes a balance the result is both satisfying and appealing in its substantiality.

From isolated farmlands Fiene turns to forlorn views of Pittsburgh, sordid dwellings towering above the Allegheny River, made dismally poetic by a yellow disk of a moon shining its wan glow on the scene. Brooklyn street scenes, usually with a brick red church, are also caught in winter twilight, best of these being *Saint Michael's in Brooklyn*, No. 1. A few powerfully painted still lifes of rugged blooms are also included, along with a number of less successful portraits, too often conceived with the studied flush observed on apples in a wax-fruit bowl. More satisfying are the well modelled study of the artist's mother, and *Hunter in Red Jacket*, which has structural dignity—Fiene's best asset in composing a strong, thoughtful canvas.—H. B.

Arthur Dove at an American Place

ARTHUR DOVE who, according to Alfred Steiglitz, has a disposition to match his name, is showing his recent oil paintings at An American Place—the only New York gallery in which he ever shows. The exhibition of 22 briefly and anachronistically titled pictures will remain on view through March 17.

"I would like to make something that is real in itself, that does not remind anyone of any other thing, and that does not have to be explained," Dove writes.

His paintings, as is evident from this program note, have no natural forms, yet are based on nature. There's a definite *Sun—1943*, bursting in glory over one or the other poles of this globe; and a *Rain or Snow* canvas, banded with silver paint, that shivers the view-

er with a pattern of fluttering papers, frozen branches and cold steel wires. But mostly Dove's compositions have no material suggestions.

Formation I and *Structure* are uplifting in their fine succession of colors; *Clamming* achieves a beautiful balance of forms; *Indian One* and *Mars* hold the eye for a long feast of color sensation; while *Departure from Three Points* repels with its fairly cruel combinations of severe colors and its odd shapes that must have been born of ill-humor, no matter how rarely Mr. Steiglitz believes such a state exists with the artist.

Because, in nebulous cases like this it's more fun to be fractious than compliant, we enjoyed renaming *Flight*, "suspension" and *Gray Greens*, "the foot on the pool room floor."—M. R.



Boulevard Ramp: KERMIT EWING



Supper at Kennywood Park: LOUISE PERSHING

Artists of Pittsburgh, Amid War Production, Remain Artists

ALTHOUGH burdened with the demands for its steel, iron and coal resources, Pittsburgh continues to contribute extensively to the national effort to keep our art alive and crescent. This year's 33rd annual Associated Artists of Pittsburgh exhibition at Carnegie Institute is reported to surpass many held in the past, and strange as it may seem, there are no war pictures on display; instead the artists have relied upon their own environments for inspiration and subject matter and the results are largely successful.

Jeanette Jena of the Pittsburgh *Post Gazette* writes: "As has been the case in civilian exhibitions throughout the country, there might not even be a war, so far as the subjects or treatments are concerned." It may be that the pressure exerted by the war upon the artists has made them realize anew the beauty of their surroundings, and, with penetrating vision and euphoric imagination, they have achieved a very fictive (in some cases abstract) and descriptive group of oils, prints, drawings and sculpture.

Kermit Ewing, who has a predilection for Pittsburgh on a misty day, was awarded the Carnegie Institute prize for the best group of oils. Grey and brown dominate his canvases with subtle suggestions of red and other colors from house tops or signs or billboards. Its a very exciting spectacle. Add to that the incongruities of the cityscape, hilltop houses, and sooty steel structures and you have picturesque elements moulded into an extremely interesting pattern.

Clarence Carter, well known artist, received the Associated Artists' first prize for his very warm *Smoldering Fires* which depicts a mother holding her child, behind which are the slag dumps and other characteristic features of the Pittsburgh area. The Associated second prize went to Louise Pershing for her very gay and cheerful *Supper at Kennywood Park*, showing a family scene on vacation in the park with carnival paraphernalia. The third prize was awarded to Balcome Greene for his decorative *Monument in Yellow*, a study of lines and mathematical areas.

The prize for black and white finds

itself in the talented hands of Louise Boyer for her interesting etchings of Pittsburgh Nos. 15, 20 and 21. Here we have the Aliquippa mills, the building of boats, and a study of a pastoral scene.

The Carnegie Institute sculpture award went to Janet de Coux for her epic *Deborah's Song* which reveals the deep emotion of this biblical figure. Prominent among the other prizes was the Christian J. Walters memorial award which was presented to Earl B. Holdren's *Grey House in the Hollow*, a social commentary on the old homestead.

Other prizes: Ida Smith Memorial prize, to Carolin McCreary's *Picnic in North Park*; Garden Club of Allegheny

County prize, to Rachel McClelland Sutton's *Lilies and Zinnias*; Alumnae of Pittsburgh School of Design prize, to Irene von Hovarth's *Lafayette Square*; C. J. Rosenbloom award, to Sue Fuller's *Red Cross Work Shop*. For sculpture the following: Johanna Hailman prize, to John Lupori's *Circus Riders*; Pressley T. Craig Memorial prize, to Patrick Gormley's *St. Louis Women*; Society of Sculptors prize, to Marian Graper's *High Priestess*; Associated Artists' Sculpture award, to Eliza Miller's marble head of a young man.

The number of awards is a clear indication of Pittsburgh's unceasing effort to stimulate the artists of its region. The exhibition will be on view until March 11.

Artists Interpret the Four Freedoms

WHEN PRESIDENT ROOSEVELT and Prime Minister Churchill met in mid-ocean that first time to formulate the Atlantic Charter, art was probably far distant from their minds. However, as a by-product of their talks came a new challenge for the artists of the world, the task of creating pictorial symbols for the Four Freedoms—Speech, Religion, Want and Fear. How the artists have reacted to the inspiration of the four corner-stones of the Better World, is now coming forth for public inspection.

Out in California, Hugo Ballin seems to have succeeded in producing a major work with his *Four Freedoms* mural for the new Burbank City Hall. A huge panel, 22 by 11 feet, Ballin's conception, judging from reproductions, accomplishes the prime objective of bringing the meaning of the Atlantic Charter home to the people most closely concerned, the average guy who mans the guns or runs the lathes. Commented the *Burbank Daily Review*: "Hardest to express was the idea of Freedom from Fear; but at the right of the mural Ballin has pictured a family dwelling in peace and security. A Negro reads his paper unafraid of mob violence; a mother watches her baby untroubled by thoughts of war or brutality. The strong figure of a workman dominates the scene, looking into a future in which

guns and other engines of killing will be converted into peacetime use."

Another successful venture is a Norman Rockwell series of *Saturday Evening Post* illustrations interpreting the Four Freedoms. The first of the series, Freedom of Speech, drives home with all the skill of this famous illustrator the very concrete aspects of this phase of our national heritage which is too often taken for granted. "Americans Do Not Have To Say 'Ja'" might be a fit sub-title.

More in the idealized tradition of symbolism is the sculptured group which Walter Russell has just completed at the suggestion of President Roosevelt. The monument depicts the Four Freedoms as four angels, standing back to back, facing the points of the compass. Plans for the Russell work include sending small copies to the heads of the United Nations, and installing the original in heroic size in Washington after the war is over.

Said Sculptor Russell to a New York *Herald Tribune* reporter: "Last Summer at Hyde Park, the President suggested to me that through the medium of the arts, a far greater number of people could be brought to understand the concept of the Four Freedoms." History counter-suggests that the President is right.

Weidner Wins

PENNSYLVANIA ACADEMY's 138th annual exhibition of painting and sculpture saw the awarding of still another prize just before the show came to a close last week.

The Fellowship of the Academy gave its \$100 annual prize to Roswell Weidner of Philadelphia for his canvas *Dorcas in a Red Dress*. Weidner was once a student of the Academy and is at present a night-shift worker in the Mathis Shipyard of Camden, N. J. His wife, Doris Kunzie, also an artist, is the girl who posed for the painting.

A jury composed of Arthur Meltzer, Walter Emerson Baum, Margaret Gest, Jane Liggett and Maurice Molarsky were the 35th jury to weigh the awarding of the Fellowship prize. They chose for first and second honorable mention, paintings by Cora L. Purviance and Robert Gwathmey, respectively.

The Gotham Painters

The Gotham Painters, exhibiting at the Eighth Street Gallery until March 15, started off as a group during World Fair days—when they called themselves The Flower Painters Guild. There are a few bouquets included in the present show, but the majority of the work is composed of landscapes with more accent on country spots than the streets of Manhattan, although Washington Square seems to be a favorite subject. There is a fine small oil of this famous square by William Fisher, another view by Helen McVicker and an accomplished *First Snow* by Anna G. Morse.

Outstanding among the 22 paintings are the loosely handled *Fish House*, *Bailey Island* by B. E. Fitzgerald, a lightly colored *Fishing Village* by Katharine A. Lovell, a sunny *Farmer Tabor's Barn* by Helen Lane Bower, and May Belle Young's *Old House* developed in fluid purples and light yellows.

Dorcas in a Red Dress: ROSWELL WEIDNER. Awarded Penn Fellowship Prize



St. Ives, Patron of Lawyers: JORDAENS. Lent by the Louvre

U. S. Retains Flemish Treasures for Duration

A MAJOR REPERCUSSION of the famous Worcester-Philadelphia Exhibition (1939), held in co-operation with the Belgian Government, is the very comforting news that the ten Flemish paintings sent from abroad for that exhibition will be safely shown in the halls of our own National Gallery of Art for the duration. All but one comes from the Royal Museum in Brussels.

The revelation that these important paintings will not have to face the evil exigencies of war is deeply gratifying to art lovers all over the world. Besides the Brussels paintings, the National Gallery has selected representative oils from its own collection to add to the wealth of the exhibition.

Educational as well as informative, the show places at one's disposal the history of Flemish art beginning with a creation from the brush of Hugo Van der Goes, the youthful work *Virgin and St. Anne*. This 15th century Flemish master exerted an immeasurable influence on the Italian ateliers through the famous Portinari Altar-piece, now in the Uffizi Gallery in Florence. Equally as important is the celebrated *Martyrdom of St. Sebastian* by Hans Memling, probably executed for the Guild of Archers in Bruges where, until the war, many of his greatest portraits were to be found.

As one passes from canvas to canvas, the drama of the Belgian people emerges with the religious feeling they injected into their work. Realistic colors are executed with the greatest of care not to distort the naturalism of the scene. The detailed landscape settings and broad expanses of flatlands are accurately defined to depict the land of Flanders. The Belgians, who never lost faith in their catholicism, drew upon their profound belief in the infinite to render this spiritual warmth found in each canvas.

The climax of this very expressive

show from Flanders, which for three centuries was the center of European art, is finally met in the work of Peter Paul Rubens, who was able to transpose the religious art of the earlier Flemish painters to a more vigorous and moving design as seen in the sketch: *Wisdom Conquers War and Discord under the Rule of James I.* This work displays the violence of masculinity fighting against the enemies of Humanity.

This exhibition continues indefinitely and presents an excellent opportunity to study the life and culture of the Belgians of the 15th, 16th and 17th centuries.—S. A. D.

Stars Fall on Alabama

The Birmingham (Ala.) Art Club announces that for this year's Annual Jury Exhibition it has invited again an all-star Jury of Selection.

Reginald Marsh of New York, Aaron Bohrod, artist-in-residence at Southern Illinois Normal University, and Robert N. Blair, curator of the Art Club and now serving in the armed forces, at Camp McClellan, have agreed to judge the work submitted.

Members of the Art Club and any soldier-artist stationed in the state are eligible for inclusion in the Birmingham show. Entries will be received as late as March 26.

Women Hold 18th Annual

The 18th annual of the New York Society of Women Artists (composed of 50 women painters and sculptors) is being held this year at the American-British Art Center, New York, through March 13.

A feature of the show is the society's invitation to service men to come in and be "done" on Wednesday and Saturday afternoons. The artists will send his portrait to any member of the family or friend the soldier may name.

A Museum in War Time

FROM the San Diego Fine Arts Gallery comes a report on the changed conditions in that institute of culture due to war time, and more particularly due to the location of the museum.

Armed forces surround the building which rises from the Plaza of Balboa Park lately become a training field for seamen, hospital corps men, and marines. To the art museum, they are "American young men"; to the men the museum is "a place of color, lights, music, friendliness, something to see, something to do."

But Miss Julia G. Andrews describes it all at first hand in a letter to the *DIGEST*. Miss Andrews:

"If it is by chance, rather than by intention that for the first time in history, perhaps, a military reservation has at its very center a Fine Arts Gallery, it is a happy chance. For the rarest of museum visitors (American young men) find it a place of interest.

"Sketching, clay modelling, wood carving, model ship and airplane building, are always in progress in the three galleries especially set aside for the men. Art in National Defense, Inc. supply the painting materials, and the Fine Arts Society of San Diego other materials and the instructors for the informal week-end classes. Exhibitions offer displays and collections that illuminate those destinations unknown—China, India, Africa, Russia, South America, etc. Rich Old Masters and provocative moderns appear from time to time.

"The Magnavox has been the only barker for the show. Gershwin's *Rhapsody in Blue* floating out into the Plaza brings in one group, and Tchaikovsky's *Symphony No. 4*, another. The convalescent, back from the bloody Solomons, is fascinated by Van Huysum's *Garden Bouquet*, and fetches his buddy to see that drop of dew at the heart of the rose. The Brooklyn boy of Italian parentage hovers in the Venetian Room to hear Titian and Guardi come in for unflinching approval. The painting of the week, whether it be by Velasquez or by Burchfield, finds its devotees among the armed forces who spread the word.

"Whether the boys come in thus, hand-picked, or in company formation, as alternative to guard duty (with intent to scoff), they remain to wonder. And the end result is usually a changed attitude toward art and all museums. As one boy from Chicago put it, 'If this is what a museum is like, I'm taking a look at the Art Institute, if I ever get back to Michigan Boulevard.'"

Quick Divorce

The Schaeffer Galleries and the Mortimer Brandt Gallery, both dealers in old masters, merged this winter, taking the firm name of Schaeffer & Brandt, Inc. Only issue of the marriage was a December show of paintings by the Flemish master, Peter Paul Rubens, held at the Schaeffer address, 61 E. 57th.

The two dealers now return to their original single states, Mortimer Brandt going back again to 50 E. 57th.



Luristan Female Figure (1500 B.C.)

The Old and the New

THE BUCHHOLZ GALLERY in New York is teeming with art objects and expressions this week, jostling each other for attention. In a show no doubt originally intended to expose the recent paintings of Andre Masson, a tangent of thought resulted in bringing forth one of the most entertaining sculpture show held anywhere this season, plus a roomful of Paul Klees for *lagniappe*.

It's all part and parcel of a scholarly approach to the appreciation of a living artist's work. But once begun, the idea of elucidating Masson's art became altered by the enormous force of the ancient pieces called in to serve as accompaniment.

Billed as Paul Klee, Andre Masson and Some Aspects of Ancient and Primitive Sculpture, the exhibition appears turned inside out with Masson an also-ran. This is not due to weakness in the Masson paintings, which are flauntingly vivid temperas, but rather to the provocative brilliance of the animal kingdom in stones and metals that stalks enthrallingly through the galleries.

Forty-two sculptures and little carvings or fetishes are stood or lain in cases, others stand about on pedestals. Borrowing freely from eclectically gath-

ered collections, the gallery assembled pieces as old as man and as ageless as the universe. In sandstone, a winged Cambodian creature of India's 7th or 8th century; a Mesopotamian stone duck, circa 2400 B.C.; fragments of great formal sculptures, like the Sumerian head, with only the mouth and neatly curled beard preserved these 1443 years, and a *Head of a Panther* in granite which must have been a whole animal in 350 B.C., from which time it is credited to have come.

Small figures come from Greece, Costa Rica, New Guinea; Persia (the Luristan female figure which we reproduce, dated 1500 B.C.); from Peru, Vera Cruz and so forth. Many are animal subjects and these little figures are often found in the canvases of Klee and Masson.

This is the tie-up. Klee and Masson take on a likeness, too, when attention is called to it, although there's not much likelihood they will be coupled in mind beyond this show.

Masson, who was born in Balagny, France, in 1896, and has lived in New York for two years, comes closest to Klee in his *Cat and Fish* tempera—not because of any physical likeness to the Klees displayed, but by its quality, which transcends the heavier-handed "legend" paintings whose reverse-plate effect and camouflaged forms elude detection to the point of exasperating.

As Klee's painting was a new form of making pictures, so, too is Masson's. And as we accustom ourselves to the idiom he is establishing, I've no doubt Masson's art will gather dignity and weight in our sight. Though this year's crop is not in line with the lead-off he made in former shows, he will develop one or the other way and we're content to stand and wait 'till he settles. In the meanwhile it would be relieving if he'd come out from behind those legendary titles and say what he paints. No doubt he paints what he means, but what is it?—M. R.

Devotional Art

The Citizens Committee for the Army and Navy, headquarters at 36 East 36th Street, New York, has been at work since we entered the war, sponsoring the painting of triptychs which can be used by army and navy chaplains as settings for devotional services.

Many leading American artists (easel painters and muralists), have been employed in designing these standing panels. One-hundred-and-ten completed triptychs are accounted for through original sketches and photographs shown through March 3rd at the Bland Gallery, New York.

The originals are now being employed in army camps, forts, airfields, bases, training stations and ships.

Santa Cruz Annual

To turn from the stress and strain of war, the Santa Cruz Art League sponsored its 14th Annual State-Wide Art Exhibition in California from Jan. 31 to Feb. 15. Awards in oils went to Paul Lauritz (1st) and Gilbert Sanchez (2nd); in water colors James Fitz Gerald (1st) and Martin Gambee (2nd).

The jurors were Howard E. Smith, A. N. A., William Ross Cameron and Jennie A. Moore.

They Signed Them "Waldo & Jewett"

THAT DUAL SIGNATURE, Waldo and Jewett, which appears on so many finely preserved American paintings, dated 1818 and later, came in for some first-hand clarification through the exhibition, at the John Levy Galleries last month, of several portraits by the collaborating artists.

A granddaughter of Waldo brought to the gallery, during the exhibition, the original contract drawn up by her ancestor on the formation of the notable partnership. Because it throws light upon artistic conditions in New York more than a hundred years ago, Royal Cortissoz published the document in the New York *Herald Tribune* as follows:

"I, William Jewett, do agree to live with Samuel L. Waldo and to give him my time and professional services for three years from and after the first of May, 1818, on the following terms, viz., S. Waldo shall board and lodge me, and have my washing done, and pay me for the first year Four hundred dollars, for the second year Five hundred and for the third year, ending in the year of our Lord Eighteen hundred and twenty-one, Six hundred dollars, deducting at the same rates for the time I may be absent from business excepting two or three weeks annually for the benefit of health, and it is also agreed that the business shall be conducted in the name of the firm of Waldo and Jewett."

In one long sentence, two men were thus knit together for posterity. The agreement was duly signed by Jewett at New York on July 26, 1817.

Nanking Artist Exhibits at Columbia

Siuling Wong, Chinese artist now occidentalized, will show his oils and watercolors at Columbia University's Teachers College through March 6. Mr. Wong left Kwangsi and Nanking in 1938 to come to America. He attended four leading art schools in this country in quick succession. Result was, oriental qualities in his work were replaced by an American formula for acceptable painting in oil and watercolor. Reproduced herewith is his oil painting Lady with Red Scarf and the artist and Miss Wu Yee-Chau, student of sculpture at the National Academy school of art, are shown with the painting. Incidentally, we have learned that Wong has wooed and won Miss Wu.



March 1, 1943



Fishing Off Chile: ROSE WILLOUGHBY SAUL (Photo)

"Last Days of Peace" Caught by the Lens

ROSE WILLOUGHBY SAUL is the source to consult if you would know the last report on peace-time in the capitals of two hemispheres.

She was almost the last American civilian out of Russia ahead of the German siege; certainly the last photographer to picture some of the noble buildings of Leningrad: the Imperial Palace, the Hermitage of the Winter Palace, the fountains and Palace of Peterhof.

Of the ancient architectures she recorded with her last lens, only St. Isaacs still stands intact. Her rapid reporting of Leningrad was done in 12 days—during all of which time she was being urged to leave, as the Germans had already struck at Poland.

In Helsinki, next, she photographed steamers in the fjords, working from a daylight taxicab on the move; in Stockholm and Copenhagen she took historically important buildings, and views of the countryside from the hills of Skanska. From a Scandinavian port she embarked to the West Indies; thence to South America.

Harper's Bazaar this month spreads her Russian documents in the March issue and the Douthitt Gallery in New York shows her entire collection made during three years' extensive travel.

They make an entertaining display. Miss Saul is a sportswoman, as well as an artist, sculptor and photographer, and some of her best shots were made aboard an Elko cruiser off Tocopilla, Chile, from which she caught the biggest Striped Marlin and biggest Broadbill e'er landed by woman.

In Trinidad and the Barbados, it was types of natives; in St. Kitts, the quays and sugarcane fields; in Ecuador, bamboo and adobe houses snapped from the train windows and platforms. These are the subjects which make up the 70 handsomely mounted photographs which Washington's much travelled socialite titles: "Last Days of Peace."

San Diego Enriched

The Fine Arts Gallery in San Diego lists among its recent acquisitions, paintings by Titian, Correggio, Caravaggio, Tiepolo and Canaletto "made available through the fortunes of war." Among American paintings: portraits by Everett Gee Jackson, George Chann and Martin Baer; a watercolor by Dong Kingman called *California Hills, Monterey*, bought during his service at the Gallery as watercolor instructor.



The Nun: JOSEPH LI MARZI

Li Marzi Exhibits

When the painter Joseph Li Marzi gets away from too typical subject matter, he emerges with a genuine note of originality in his work. This young artist, making a first appearance at Contemporary Arts through Mar. 19, seems to have found himself only in a few later studies which finally reveal his true self-expression, such as the whimsical *Nun*, the old man in *Religieux* and the galloping wild horses in *Apprehension*. The rest of the show deals with static comments on rather tiresome looking people in equally unimaginative surroundings, well enough assembled technically but as yet too close to his instructors. Resounding titles are attached to ordinary subject matter. Li Marzi, however, comes into his own with later delightful studies, having a gentle satirical insight which makes them symbols rather than literal interpretations.

La Quinta Quits

La Quinta Gallery, established outside of Albuquerque, New Mexico, under the directorship of Willard Hougland and the sponsorship of Ruth Hanna Simms, has closed temporarily because of the urgent need for conservation of gasoline and rubber. Nearby are some of the richest oil fields in the United States, but rubber is another question.

Since its founding a year ago, La Quinta Gallery did yeoman service in giving artists of the Southwest a wider market, staged interesting exhibitions and added considerably to the art interest of its region. Mrs. Simms plans to re-open the gallery when conditions permit.

Prints by Fiske Boyd

March attraction at the Berkshire Museum, Pittsfield, is an exhibition of prints and drawings by Fiske Boyd, well-known American printmaker.

Englewood Center

IN ENGLEWOOD, N. J., what commenced as an art gallery has become a center for Northern New Jersey community life and an art school and exhibiting center for local artists.

Reorganized as a non-profit-making organization, the Englewood Art Gallery, Inc. has seen its painting class develop into an active painting school. Germain Glidden, president of the Gallery, teaches this class every weekday morning and features instruction in artists' materials and their uses. Models are employed daily and for a Wednesday evening sketch class. Tuition is \$15 a month and the evening class carries a fee of 75c per class.

Membership for exhibiting artists is \$5 a month covering all expenses of exhibitions and the Gallery is so set-up it can afford to take only 20% commission on sales of paintings.

On the patron list are Lee Ault, well-known art collector and Mrs. Dwight W. Morrow. Robert McDonald was an advisor until he went into the armed forces. Under Mr. Glidden, John Allison acts as vice president.

Some of the artists, not of New Jersey, who have been invited to show at Englewood are: Ann Brockman, Alexander Brook, Henry Mattson, John Carroll, Alexander James, Reginald Marsh, Jo Davidson, Dean Fausett, William McNulty, Louis Bosa.

Brazil Builds

THE MUSEUM OF MODERN ART has found Brazilian architecture to be "the finest modern architecture not only in this Hemisphere but in the world." In this manner does it describe its large and important current exhibition: *Brazil Builds*.

Philip Goodwin and Kidder Smith, architects, made the rounds of the vast South American country, brought back 1,000 photographs (Mr. Smith's), caused models, plans, maps, drawings to be made, obtained architectural renderings, prepared 48 color slides for screen projection. The Modern's entire ground floor is being given to this spectacle for seven weeks.

Besides the "modern" aspects of the pampas country's architecture, the museum also does obeisance to the still living architecture of Brazil's past—the magnificent old buildings with their elaborate gold-encrusted interiors.

At the close of *Brazil Builds*, March 7, the Department of Circulating Exhibitions will send it on its way to colleges, museums and art galleries through the country.

River Road Gallery Closes

The River Road Gallery of Modern Art in Louisville, Kentucky, has closed for the duration. Aside from the transportation difficulty, many of the young artists represented by the gallery are now in the armed forces and a great many of the patrons are engaged in war work.

The gallery's energetic director, Martin Shallenberger, a graduate of the U. S. Naval Academy, has taken a position in army map-making. He plans to come back "after the duration."



The Diary: EUGEN SPIRO

Spiro Comes to U. S.

Seventy-year-old Eugen Spiro, one of the best known of pre-Hitler German portrait painters, is making his New York debut at the Galerie St. Etienne until March 6. For his first showing in the new world this successful veteran has included recently painted American landscapes, as well as a number of representative portraits which brought him fame abroad. In a more unconventional manner are the easily painted and naturally posed subjects such as *The Diary* and the colorful portrait ensemble *On a Roof Garden*.

Since most of his paintings were left behind in a hurried flight from Paris in 1940, accent is on newer creations—brisk and clear studies of East River, a clean-cut and sunny *Washington Square* and a rather chaotic *New York* with bridge spans, an assorted scramble of buildings and a busy river.

Spiro, painter of such celebrities as Thomas Mann, Fritz Kreisler and Richard Strauss, reveals himself in his first American showing to be a painter of considerable merit, balancing craftsmanship and easy efficiency with an interpretive analysis of the sitter, as in the portrait of Sanenger, first German ambassador in Czechoslovakia. Another interesting study is the sketch of Einstein.

In Berlin Spiro played a leading part in the artistic life of the capital as president of the Berliner Secession (1916 to 1933). When Hitler came to power, the artist was among those who received the famous letter forbidding them to paint, the art of this rather traditional painter being termed "degenerate." This designation illustrates the dangerous stupidity of permitting anyone to set himself up as dictator of what is good and what is bad in art—or anything else.—H. B.

Lt. Maurice King Honored

Among the artists honored at the Springfield Art League 24th annual exhibition is Maurice Patrick King, who was awarded first prize for his watercolor *The Last Load*. Artist King is now serving with the armed services in the rank of lieutenant.

Gatch Transcriptions

LEE GATCH asks no more of the world than he takes from it. One has the sensation at his show of 14 quiet canvases at the Willard Gallery that he wishes to impose on the consciousness only to the extent receptivity already exists in the beholder; that he has taken so gently from forms found in his surroundings he has left no stir behind him. The usual landscape painter is more militant.

Gatch paints *Yaddo Garden*—fences, houses and licks of flaming trees. There is nothing insistent about the painting; it's merely pleasurable; Yaddo has not been typed, it will look another way, another day.

And so it is with the two rainbow pictures: *White Horse* and *Autumn Rainbow*. Both pictures contain recognizable properties of landscape yet they do not set out to convince. "Take it or leave it," they seem to say, "but I hope you will like it." And they make aesthetically lovely designs.

Harvester has the effect of a Carl Sandburg chant of words. A severe test of an artist's comprehension of design is found in the odd-shaped panel called *River Rouge*. Only 4 inches high, it winds its way entertainingly for about 3½ feet, sustaining the design all the way. Gatch's art is simple and restful to view although it is obvious many pangs preceded the selection which distinguishes it.—M. R.

Dows Dunham, Curator

George Harold Edgell, director of the Boston Museum, announced recently the appointment of Dows Dunham as museum's curator of Egyptian art. Dunham takes over the post left vacant by the death of George A. Reisner.

Dunham's first contact with the Boston Museum dates from 1914-16, when he was a member of the museum's Egyptian expedition. From 1917 to 1919 Dunham served with the armed forces, returning, late in 1919, to the expedition, which occupied his time until 1923. For the next two years he was employed by the Egyptian Government as excavator at Saqqarah, after which (1925-27) he returned to the Boston Museum's expedition. His previous official appointments to the museum staff include one as associate in the museum's Egyptian department in 1915, as assistant curator in 1920 and as associate curator in 1936.

Fletcher Martin To Paint War

Fletcher Martin, noted American artist, has secured a leave of absence from his position as head of the painting department of the Kansas City Art Institute. Painter Martin has been assigned by *Life Magazine* to go abroad with the United States Armed Forces to sketch the war activities. On return he will develop his sketches into a series of paintings which will be seen in *Life*.

Margaret Breuning To Talk

Margaret Breuning, art critic of the *New York Journal American*, will be guest speaker for the Collectors of American Art, New York, on Sunday, March 7 at 5 p.m. Her topic will be *Collecting Through The Ages*.



Portrait of Leon Bakst: MODIGLIANI
From Chester Dale Collection

Dale Moderns Go to Chicago

EVER SINCE the National Gallery acquired as loans the old master group from the Dale Collection, the question as to where the remainder of the collection would be housed has been a moot point in the minds of art enthusiasts throughout America. The answer was finally revealed today in a notice by Edward Alden Jewell, art critic of the *New York Times*.

To quote Mr. Jewell "a considerable portion of the modern section of the important Dale Collection will be loaned to the Chicago Art Institute for an indefinite period." This section is the part of the Dale aggregation which has not been accepted by the National Gallery in Washington due to a clause concerning time-tested artists in which the work of living artists and those dead less than twenty years is not acceptable. The exhibition will open in Chicago shortly after Easter.

For the Chicago Art Institute, this event is of monumental importance; Chicago has an extremely rich post-impressionist collection and the new addition will afford excellent opportunities to the visitors to view the entire genius of the French late 19th and 20th centuries. The Institute's collection will be placed on display adjoining the Dale Moderns and this installation will permit observers to pass from the post-impressionists to the later French art. Credit for the manner in which the art is displayed goes to Maud Dale who has worked tirelessly in New York.

Mr. Jewell writes "Maud Dale is working here, at long distance, on the Chicago installation, with blueprints and photographs spread out all around her. As the results in Washington can attest, she has a genius for hanging pictures. There may be lots of installa-

tion headaches between now and Easter, but we may rest assured that the galleries devoted to the modernists in the Dale Collection will look wonderful."

It is impossible at the present time to present a complete list of the artists included in the loan; however, the following are some of the important names: Matisse, Picasso, Braque, Raoul Dufy, Dufresne, Vlaminck, Marcoussis, Juan Gris, Léger, Gromaire, Utrillo, Modigliani, Lurcat, Soutine, de Chirico, Oudet and Marie Laurencin. Each artist will be represented by excellent examples of the various stages of his development through the modern period. A more complete description of the loan will appear later.

Allied Arts Annual

The Academy of Allied Arts, located on West 86th Street in New York, is holding its February Group exhibition of oils and watercolors for the 12th year. These shows attract exhibitors from all over the country, though the majority dwell in New York. At any rate, there's an exchange of territorial ideas apparent in the listing for the show which runs until March 11:

George Binet of New York, for instance, shows a *Florida Beach*; Caroline Bristow of Ft. Leavenworth, Kansas, shows a *Street Scene in New Orleans*; Frederick Burns of Long Island made a watercolor of Lake Patzcuaro; Phillis Campau of Detroit shows a *New England Street*; Olaf Oloffson, also of Long Island, paints *Impressions of Florence* and *Midday Glare, Haiti*. A few paint their own back yards: *Sharecroppers* by the Florida artist, Van H. Ferguson; *Gas Tanks* by our own Charles Harsanyi. A portrait of Arthur Train is by Helen Coster Train.

Brian Boru in Marble

The Berkshire Museum of Pittsfield, Mass., announces the acquisition of a marble head of Brian Boru, 10th century warrior king, by Sir Henry Hudson Kitson. The bust is a gift of the artist, and in it Kitson has tried to depict the resolute and ruthless spirit of the ruler who freed Ireland from the Danes and then proclaimed himself chief. Growing out of the unfinished block in a Rodinesque manner, the imaginative portrait of the ageing king is distinguished by great dignity and strength.

Kitson, who has always had a wide popular appeal, is the sculptor of the celebrated *Minute Man* at Lexington, Mass., the Farragut statue in Marine Park, Boston, and many state and national monuments. He is also known for his portraits of famous Americans. Now 78 years old, he recently completed a fountain in Lebanon Springs, New York.

Pathways Exhibition

The Puma Gallery will present on March 15 the first of a series of exhibitions to be held annually called *Pathways Thru Art, 1943*. The first exhibition by this group of creative artists includes Max Weber, Lyonel Feininger, Jose de Creeft, Puma, Burliuk, Kopman, George L. K. Morris, Eleanor de Laitre, Louis Schanker and Kaldis.



Pieta: LEO AMINO

What Lies Between

LEO AMINO comes upon the exhibiting scene with some regularity and exhibits a restlessness not incompatible with the age. But like any changing scene which passes in review—be it a parade, or a filmed symphony of color set to music—there are moments when it pleases and moments when it irks.

Sculptor Amino treats with woods and he seems to know their grain and markings in an almost clairvoyant way. So often a burl or coloration appears in the most advantageous places imaginable. But in his present show at the Artists Gallery, there are fewer wood pieces and a great many plaster ones, the artist having found greater freedom in this material, he says.

So with dazzling white plaster, or plaster with primary colors added, he works with freedom to express his findings about holes and spaces being of more importance in sculpture than contour or mass. When he has got over this enthusiasm, he may look again on the beauty of wood and measure the gain against the loss. What he has said in plaster can be said in wood and the result can be called sculpture. Some of the figures in this show are constructions, merely, and of dubious worth outside of exhibiting balance.

Our applause, then, is for the wood-carved pieces in the show: *Pieta*, reproduced, is expressive of grief in a very

real way. *Lament*, *Departure*, and *Farewell*, group abstracted figures in interesting relation, employ that "space between" as far as the theory need go.—M. R.

New Artist Group

NEW BANDINGS TOGETHER come more frequently these days—and small wonder. With the whole world questioning its accustomed premises and looking sharply as its neighbors, re-shuffling of alliances seems to offer some comfort. The New York Artist Painters is the latest group, formed with the purpose of exhibiting together. Headquarters are on the 13th floor of 444 Madison Avenue, where their first exhibition continues to March 6.

With nine to start, the group invites associate members who will contribute \$10 a year against the sale of their pictures. The binding property is mutual esteem for each other as creative artists; not "a narrow aesthetic program or doctrine." However, the nine agree on a few points which should guide the applications of new members: "The imitation of the appearance of the object is, we believe, a denial of the spirit. Only the spirit can combat factualism . . ." And they are against large group exhibitions of "reactionary painting which reveal a trend toward isolationism."

Personnel to date is composed of George Constant, Morris Davidson, Adolph Gottlieb, John Graham, Louis Harris, George L. K. Morris, Mark Rothko, Louis Schanker, Vaclav Vytlačil, all of whom are represented in museums and private collections, and three of whom have written books about art or contributed to art publications.

Illustrations by Dunn

As one of its series of instructor exhibitions, the Grand Central School of Art is presenting until March 5 originals by Harvey Dunn, typifying magazine illustration during the past 25 years. Dunn, an important link in the tradition of American illustration as established by Howard Pyle, was one of few official artists during the last war and is active today not only as one of the foremost teachers, but also as a famous illustrative and advertising artist.

Harvey Dunn has always been pretty much down-to-earth. In response to a request from South Dakota State College for biographical material, he once wrote: "My work during the past 40 years has been of such character that I have made a good living, and it has given me some authority in the field of art. My credit is good, my judgment fair. I find that I prefer painting pictures of early South Dakota life, which would indicate that my search for other horizons has led me around to my first."

Berkshire Reports

STUART HENRY, director of the Berkshire Museum in Pittsfield, Mass., looked over the past critical year and found that the Museum had filled its rôle in the community in most satisfying manner.

Though there is less pleasure-bent wandering through the Berkshire halls now than formerly, Mr. Henry observed, the public finds time for activities and attends all worthwhile programs. In 1942, visitors totaled 54,827; of these, 15,000 were children who took part in regular work offered by the Children's Department.

Fulfilling the need for diverse cultural and educational activities, the museum has supplied such features as 25 loan exhibitions, 82 lectures, concerts and plays; has shown 26 free movies for children; held 40 meetings in the museum for Red Cross and Civilian Defense.

The cost of these functions must be borne by memberships and gifts as the Berkshire Museum is not state, city or county supported. Memberships increased during the year past nearly 19% over the former year.

Evening activities, which brought thousands to the Museum, included music concerts by the Gordon String Quartet, the Coolidge Quartet, the Britt Sextet, University Trio and a number of singly performing artists.

Metropolitan Elections

Officers of the Metropolitan Museum of Art were re-elected for the coming year as follows: for president: William Church Osborn; vice-presidents: Elihu Root, Jr. and Stephen Carlton Clark; treasurer: Devereux V. Josephs; secretary G. L. Greenway (on leave of absence).

The outgoing class of trustees was, at the same annual meeting of the Board of Trustees, re-elected as the Class of 1950. These are: Herbert L. Pratt, Samuel H. Kress, Devereux C. Josephs and Harry Payne Bingham.

Newly elected was Lt. Colonel Cornelius Vanderbilt Whitney, son of the late Mr. and Mrs. Harry Payne Whitney, and at present in the United States Army Air Forces. Mr. Whitney has long been a trustee of the Whitney Museum, which his mother founded, and he will continue in that capacity after its coalition with the Metropolitan—as soon as he is able to take up the position at war's end.

More Modern Plans

The most important of its kind in the world, the Museum of Modern Art's collection of Latin-American works of art, will be exhibited in its entirety commencing March 31. More than 200 paintings, drawings and pieces of sculpture, half of them acquired only recently, will fill the second floor galleries.

Lincoln Kirstein will again advise the museum's Department of Painting and Sculpture on the installation and he will write the text for the catalog. Mr. Kirstein is the Modern's "Consultant on Latin-American Art." The exhibition is scheduled to remain through May 9.

BRUMMER GALLERY

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NEW YORK



Fragmentary Figure
in the Greek Style

Still a Goddess

ALONE AND UNKNOWN, a marble feminine figure stands on a wooden base prepared for exhibition at the Metropolitan Museum in New York City. Having withstood the many vacillations of European wrath, the monument survived in a weakened condition; one arm lost, lower extremities destroyed and top of skull missing. With seemingly little reparation, the Metropolitan purchased this piece to exhibit the sculptured mastery of classical antiquity.

As always, when a statue is unearthed by archeologists, the figure causes many conjectures as to its location, date and style. This figure will, in all probabilities, evoke many articles to prove an authority's viewpoint.

Although a mere fragment there are sufficient remains for an examination of the style and period. Miss Gisela M. A. Richter, Curator of Greek and Roman Art, writes: "Its style recalls that of the pedimental figures of the Temple of Zeus at Olympia. It has similar heavy-lidded eyes and well shaped lips, similar undulating strands of hair and rhythmical folds of drapery. About 460-450 B.C. then, twenty years or so before the Parthenon, should be the date for the style of our new sculpture."

The statue is said to have been found in South Italy and the initial documentation appears in the Brunn-Bruckmann's *Denkmaler antiker Skulptur* by G. Lippold and P. Arndt, published in 1935. The work presents new archeological problems since its style, besides being close to an early classical manner, also shows stylistic proximity to Roman copyists.

The museum's new acquisition is similar to the Olympian sculptures in the handling of the stately drapery, hair treatment in the rear and the carving

of the sleeve on the remaining arm. Its Roman qualities are seen in the face and the hair above the face, each executed in a stilted design, and again, even more closely, in the sharply incised lines of the hair still remaining. However, the arguments as offered by Curator Richter indicate a closer similarity to Greek work.

Other qualities which suggest Greek impressions are the texture of the marble which has no parallel in extant Roman art, and the condition of the head which suggests that at one time, some type of head dress (helmet) adorned it. Miss Richter in her analysis illustrates the close relationship between this head and a head now in Frankfurt of the goddess Athena by Myron, which is a Roman copy of a Greek statue of about 450 B. C.

No matter what the provenance may be, this ancient goddess will serve to justify profound admiration in the classical sculptors, and it will take a place in the Metropolitan's classical collection as a mythological representative of Grecian lore.—S. A. D.

O'Keeffe's Pineapple

THE "PINEAPPLE STORY" concerning Georgia O'Keeffe's visit to Hawaii has been going around in the best printing circles for some time, but the ART DIGEST's reference last issue to this classic story of artistic temperament vs. commercial interests finally drew from Miss O'Keeffe the protest she has long contained against the inaccuracies of the press.

"I only went to Hawaii on condition that I could paint anything I wanted," she reminds. When she had been there two weeks, she relates, she saw the pineapple fields, "all sharp and silvery stretching for miles off to the beautiful irregular mountains" on the island of Oahu. "I was astonished—it was so beautiful."

Next morning, back in Honolulu, Georgia told the advertising company's representative that she wanted to go out and live in the pineapple village nearest the fields she had seen. She wanted to paint the pineapples growing. But the young man was adamant in his refusal to let her live among the working people of the village—though Miss O'Keeffe insisted she was herself a working person and could live anywhere she chose.

But the caretaking representative (who was there to help her find her way around) instead brought her a "manhandled" single pineapple and she was "disgusted with it." They were making it so difficult for her! It was too far to the fields to drive there and work, too, within a day.

"I went and stayed on a sugar plantation at Hana among working people and had the best time I had any place on the islands." Naturally, she didn't bring home a painting of a pineapple but neither did she, Miss O'Keeffe corrects, find any "fascinating little roots and seed pods." She painted her first pineapple in New York when they sent her a plant; "but that isn't the way to paint a pineapple plant," says the irate artist.

"I think you must agree with me that this makes a different story."

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by
MARIQUITA VILLARD
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The Neighborhood Club
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Museum Concert: SAUL

City Dwellers

THE ARTIST SAUL makes *Metropolitan Movies* of his own kind, according to the large display of lithographs and etchings dealing with city dwellers, on view at the Morton Gallery through Mar. 7. These are well drawn and tersely stated comments concerning ordinary folks who gossip out of windows, shop in crowded stores or wander through the streets and parks. Humble in a degree, these prints express the more obvious side of life in Manhattan, something all of us may see if we walk in the right direction. There are bathers in Harlem River, a busy lunch counter downtown and children playing in cluttered backyards.

Highest Bidder is an amusing survey of an auction room bedlam, while *Museum Concert* gives a glimpse of music lovers enjoying a free concert in an austere nook at the Metropolitan Museum.—H. B.

Villard in Brooklyn

FOR THE PAST THREE YEARS Mariquita Villard has assiduously worked in her studio creating oils, etchings, lithographs, gouaches, and drawings, with the thought in mind that someday in the unknown future she would show her art to the critical metropolitan public. On March 3 this thought will be realized for her work goes on display at the Neighborhood Club in Brooklyn.

With a natural proclivity for black and white, the artist imparts her reflections on an evil world wrought into figures with staring and searching countenances set in an abstract atmosphere. Pessimistic, perhaps, or in quest of truth, each face seeks an unknown quantity and this inexplicable pursuit permits the perceiver to supply an answer for himself.

Highly imaginative, the artist injects into her work unique settings for her chosen themes; in her *Merry-go-round* the setting is in the wilderness where children sit upon their imaginary horses moving round and round with grim expressions denoting, perhaps, that they

have tasted the bitter fruit of reality at an extremely young age.

Other pieces that show promise are the lithographs *Stay With Us Doctor*, *Jewel in Scorpio*, *Dancers and Clowns*. Among the etchings is the *Opener of the Door*; another is the gouache *Procession*. Although there are, as yet, such shortcomings in Miss Villard's work as the too consistently depressed expressions on the faces of practically all the characters and the lack of genuine definition of details, the artist is able, at this early stage of her career, to successfully project her thoughts and responses to this enigmatic world. The exhibition will continue through March 31.—S. A. D.

Studio Guild Group

A MODEST SHOW of prints and paintings hangs at the Studio Guild gallery in New York this week by artists from many places. Six aquatints of New England farms and hollows are the most effective items on exhibition.

Helen Grose lives in Rhode Island and her place pictures, aquatints on golden color paper, make farming look like a perfect pursuit. A load of hay coming home at end of day, spotted gleamingly against dark mountains under happy skies, is most appealing of the lot.

Frank Callcott, professor of Spanish at Columbia University, shows lithographs of missions in Texas and one of the Columbia library. Patricia Ferdon, of Ohio, drew Indian portraits in Santa Fé. Very near the effect of lithography, Miss Ferdon's drawing are made, they say, with 16 different kinds of pencils. Alfred d'Andrea has one woodblock of a ranch in Martha's Vineyard. This performance calls for more, but so far it is the only woodblock Prof. (N.Y.U.) d'Andrea has ever made.

Paintings in the group are by Birdie Mellor from El Dorado, Arkansas. Her watercolor landscapes were made in Connecticut on the scene of the gallery's Country Art Center; oils are fragments of Arkansas.

International Report

The international grapevine reports that A. W. Bahr, well known dealer in Chinese art, is writing his memoirs, titled *Life in New York Among the Artists*. Mr. Bahr was at one time associated with the Montross Gallery and later opened his own office. At the present time, he is living in London and is taking active part in the home war effort. A recent sorrow that has befallen Dealer Bahr is the loss of one of his younger sons in battle.

Acquired Prints Make Exhibition

At the Brooklyn Museum recent acquisitions in the prints and drawings field have been placed on exhibition.

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The Art Digest

THE PRINT MAKERS: OLD AND NEW

Whistler Print Gift

To TAKE their place next to some of the finest old masters in America, 38 Whistler etchings have been presented to the National Gallery in Washington, by Mr. and Mrs. J. Watson Webb in honor of Mrs. Webb's mother and father, Mr. and Mrs. H. O. Havemeyer.

The etchings were first published in London in two sets, one in 1880, referred to as the First Venice Set which consists of 12 prints; the remainder were brought out in 1886 and known as the Second Venice Set of which all but five are Venetian. Prior to being presented to the National Gallery, these prints were in the Havemeyer Collection, which has in the past presented to the National Gallery two Goya paintings, a gift from the daughter of Mr. and Mrs. Havemeyer, Mrs. P. H. B. Frelinghuysen of Morristown, N. J.

As for the gift itself, it represents Whistler at his best, for each print contains his qualities of lightness and simplification in the midst of a technical brilliance. To execute the Venetian studies, Whistler made use of copper-plate and needle in order to attain a more profound understanding of landscape, rendered in black and white; to insure perfection, the artist did the printing himself. The rareness of these prints adds to their already existent value, for after a limited issue, the plates were destroyed to safeguard against a later issue of inferior quality.

Also from the same donor, the National Gallery has accepted a fine impression of Dürer's engraving, *St. Jerome in His Study*, which is considered one of the finest prints created by the hand of this master.

Austrian Saved Drawings

An exhibit of 24 pencil drawings at the New School for Social Research are all the artist Rudolf Ray, Austrian, was able to bring with him to America last June when he obtained release from a concentration camp in Nice. The drawings are sketches of people and scenes in France. Mr. Ray graduated from the University of Vienna.



Soup: HONORE DAUMIER (Drawing)

America Safeguards Part of French Heritage

WITH THE RECENT NEWS that the European war lords have turned their insatiable appetites to things artistic, it will be a partial relief to many to learn that an important collection of French 19th and 20th century drawings and watercolors from the Louvre, from other French museums and private collections will go on exhibition at our own National Gallery of Art in Washington, on Feb. 28.

Responsible for the selection of this loan is M. René Huyghe, Louvre curator of paintings, and in this country the aggregation is under the supervision of René Battigne. Outstanding is the Daumier drawing *Soup*, which is another immortal work by this recorder of humanity's tragedy. The bold swirling lines reveal the feeling of the proletariat in their home seated at the table having a dinner of one course—soup. Daumier's genius is revealed in the realism and truth of his scenes and his ability to execute each significant factor in terms of the genre of the Frenchman.

Another work expressing clearly the rugged individualism of 19th century French artists is the solidly academic wash drawing by David, called *The Sabines*, cold and emotionless with a meticulous definition of detail. Ingres, pupil of David, carries on the academic tradition in the drawing, *The Stamati Family*, skillful example of draftsmanship in the then newly developed pencil medium.

Romanticism is ushered in with the drawings of Géricault and Delacroix, each with an individual manner of expression. Nearby, the works of Theodore Rousseau, Millet and Corot continue to exhibit the characteristic mark of the French. It is simple to recognize each painter's work for his extreme personal style. The impressionists receive their full note in works from the pens of painters Manet to Signac. Rodin's draftsmanship is illustrated by a pencil and watercolor drawing full of

life and vigor. Bourdelle, pupil of Rodin, is presented in an opaque watercolor.

The 20th century is prominent in drawings by Matisse and Picasso and in larger watercolors by Dufy and Aujame. The contemporary trend towards unreality is illustrated in one of Lurcat's landscapes in opaque watercolor entitled *The Fisherman*.

This is in all probability one of the finest representative exhibitions of French drawing anywhere, at the present time, and its presence in the United States permits the art lover to see a bit of France that lived by *Liberté, Fraternité, Egalité*.—S. A. D.

Pennell Print Competition

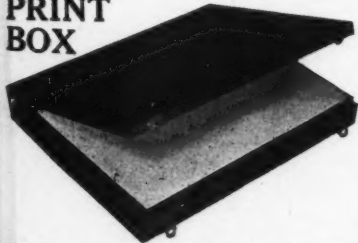
The name of Joseph Pennell continues to be an active factor in our national art scene.

In accordance with his aim to establish the Pennell Fund, the Library of Congress, Washington, D. C. invites all printmakers to submit proofs of their work, that is prints that have been issued since March 1, 1942, to participate in an important exhibition from which 35 purchase prizes will be awarded at the discretion of the juries of admission and award. Entry cards are due March 15, and prints must be submitted by March 30.

Entry cards are due March 15 and the entry is due in Washington March 30.

The jury of admission will be composed of representatives of the Corcoran Gallery, the National Gallery of Art, the National Collection of Fine Arts and the Phillips Memorial Gallery. The standing jury of purchase prizes for the Pennell Fund are: John Taylor Arms, etcher; Stow Wengenroth, lithographer; and Leicester Bodine Holland, Chief of the Division of Fine Arts, Library of Congress. For further details write Mr. Holland, Division of Fine Art, Library of Congress, Washington.

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March 1, 1943

I AM PROUD TO ANNOUNCE

Due to the fact that I am going into the Army, the Midtown Frame Shop will close on March 15. At this time I wish to thank the artists it has been my privilege to serve. When Victory is ours I hope to renew old friendships.

—ALEXANDER LAZUK

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EUGEN SPIRO
Paintings
Through March 13th
GALERIE ST. ETIENNE
46 WEST 57

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JEAN HELION
ART OF THIS CENTURY
30 WEST 57th STREET ADMISSION 25c

FIFTY-SEVENTH STREET IN REVIEW

By HELEN BOSWELL

Close on the heels of the dismantled *Artists for Victory* show at the Metropolitan Museum comes the *This is Our War* at the Wildenstein Gallery. The Met show concerned itself with just about everything in art except the war, while this new exhibition stresses the war itself: Ideology of War; the Machine in War; Men and Women in the War; Behind the Front Line. Too early for comment, the case rests until next issue.

In the meantime, there is the National Academy. Through the well proportioned portal, past gilded guardians of former days, up the lovely stairway, awaits the National Academy enshrined in its new home like a proud hostess. But she hasn't had her face lifted. In spite of the perforations made by a few progressives, it is still the same old National Academy.

An institution dedicated to the preservation of certain rather tight standards must presumably have more than its share of competent, expert, reminiscent stodginess, but one does yearningly expect a little more out of so important an exhibition. Occasionally there is a nostalgic pleasure in the familiar impressive portraits, the shiny Negro character studies, the art colony landscapes and polished still lifes. The new blood which has seeped in through the cracks is distinctly prominent, unmistakable upon entering, but the show is still dominated by the traditionalists and the pictures remain an accurate reflection of the general taste of that part of America which has had a college education.

Weighardt at Knoedler's

Paul Weighardt, German-born painter who speaks with a definite French accent in his paintings, follows the tradition of intimate interior painting made popular by the Ecole de Paris. This colorful modern artist, as disclosed in his extensive exhibition of oils and watercolors at the Knoedler Galleries (until Mar. 20), really becomes his expressive best when he turns to the watercolor medium. Essentially interested in pattern, which echoes Matisse without that artist's genius for color, this painter weaves a fascinating picture flooded with light and developed in spontaneous, but well conceived designs.

Weighardt employs ordinary objects and colorful studio decorations experimentally and convincingly. He has a natural flair for forming airy essays on indoor scenes with figures and objects woven together into a nebulous whole, defines suffusion in uninhibited tonal accents and unusual patterns.

Weighardt seems to paint with wings in these drily brushed, yet lucid watercolors. It is when he is brought to earth by the oil medium that he is less successful. Instead of wandering off into explorative regions, he seems over-conscious of the concrete problem of keeping his paintings within their frames. He sometimes sinks into a sea of blurred hues, his color becomes less original, his patterns repetitive.

Springtime at Milch

The center gem in the selected group show at the Milch Galleries (through March 13) is the expansive porch scene by Hobson Pittman, revealing all the glory that is spring and all the lushness that is Pittman. Stephen Etnier adds another attractive note with one of his luminous and airy boating scenes.

Sidney Laufman contributes one of his easily brushed essays in green, *The Hollow*; Louis Ritman a solid enough figure piece, *Meditation*; and Saul Beriman an illustrative and annoyingly static *Window Shopping*. Ferdinand Warren departs a little from his more individual manner of working to paint a vigorously recorded *Middagh Street* which bears the earmarks of the Chicago school of vibrant painters.

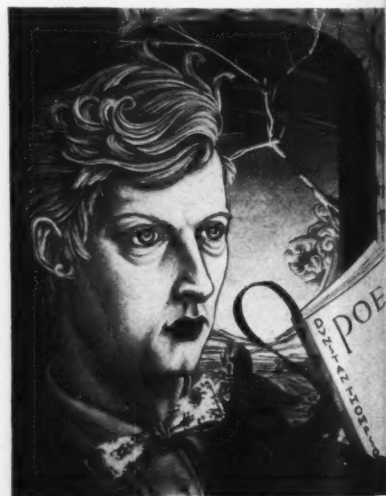
Lucille Blanch is exhibiting a literal study of an old Negro *Mississippi Farmer*, nicely colored but too poorly organized to be totally successful. Charming, indeed, are the two small heads, *Young Girl*, by Robert Philipp, and *White Blouse*, by Jerry Farnsworth.

Portraits by Ossorio

Alfonso Ossorio, Spaniard from the Philippines with a Harvard training, now exhibiting at the Wakefield Galleries until Mar. 9, has a surprising coincidence of qualities which makes his show an interesting affair. He retains a Dürer quality in his draughtsmanship while wandering off into strange imaginal realms—a combination of the old and the newest of the new. Growing out of the winding tendrils of the Surrealist School, Ossorio arranges accurate likenesses which reveal considerable insight and full fashioned craftsmanship against fantastic backgrounds.

Anatomical and cadaverous detail clothed in glowing and jewelled color gives way in most cases to extremely well drawn portraits, still retaining an aura, an introspective quality carried over from the surrealist preludes. Even the tendency of all eyes to stare

Dunstan Thompson: ALFONSO OSSORIO. At Wakefield to Mar. 9



The Art Digest



Shores of Tripoli: JOHN HARTELL
At Kraushaar to Mar. 20

in a glassy fashion is part of the strange charm of these meticulous investigations into the features of people, apparently well known to the artist, such as the study of Dunstan Thompson, one of the artist's brother, and Miss Cynthia Boissevain.

While Ossorio seems to be on the track of something highly individual and intriguing, he sometimes overplays his fanciful tricks. The fondness, however, for the classic precision of Germanic old masters is a saving grace, an influence stimulating rather than disturbing. Ossorio is a young man with a capacity for taking infinite pains.

Debut by John Hartell

A refreshing new talent is John Hartell, making a first appearance at the Kraushaar Galleries (until Mar. 20). Unusual subject matter combined with a gracious selection of colors go to make the show a lively affair and a satisfying experience. A professor of architecture at Cornell University, Hartell has a good time tearing down buildings on canvas instead of putting them up on paper. He works fragments of buildings and crumbling pieces of concrete blocks into these well composed, but purposely disordered compositions, all done with spirit and an evident feeling for different designs.

That Hartell believes in subtleties, both in color and theme, is noted in *Store Front*, softly iridescent with its many suffused hues, and in the (believe it or not) rather poetic *Steam Shovels*. Nor is this artist against making artistic arrangements with Christmas candies and gay streamers, or charming studies of children roller skating in the breeze. Other successful canvases are the tilting road stand in *Windswept*, *Colonial House* and *Shores of Tripoli*.

Hannah Small, Sculptor

Another young sculptor makes her debut this season and one wonders why she has not solo exhibited before. At the Passadoit Gallery, Hannah Small exhibits a group of sculptures which illustrates once more the curious attraction which the supposedly strenuous and masculine art of direct carving has for its feminine practitioners. A

precise feeling for material is noted in this nice collection of pieces. The bulging thigh and the over abundant ankle, found in so much of the contemporary school, is a disturbing factor, but is dispelled somewhat by the force of execution and the texture of the stone. In spite of the customary recurrence of unaesthetic suggestions inherent in the forms of many pieces, there is much of real strength and a mobile beauty in this collection.

Most successful piece is the glacial stone *Goat*, with his animal wisdom mixed with malicious pride. The alabaster *Curled Figure*, which won the 1940 Logan Award, is uncomfortably insistent in its crystalline curves, while a weighty force is felt in the mother and child composition, *Bulwark*, (reproduced). The interestingly composed terra cotta groups are a pleasant addition. Completely charming is the informal *Picnic*, a family scene carved in wood, then polychromed.

War Mothers

Motherhood facing the horrors of war is the subject of gracefully grouped figures by Bernhard Sopher, Syrian-born sculptor, making an appearance at the Associated American Artists through March 8. These hard-surfaced terra cottas, posed with reflective tenderness or in controlled attitudes of fierceness, are idealized versions of the age-old torment mothers experience in war; of hooded, tragic figures, forced to bear untold sorrow.

Here may be found modern Niobes of various nations crouched in fear, lying prone in grief, or frantically clutching their small human charges. Sopher depicts a Chinese mother in a rock air-raid shelter, a Greek mother begging bread for her starving nation, a Russian mother protecting her child in a ditch in Stalingrad. Most stirring are the Javanese mother defying the invader, a Jewish mother fleeing from invaders, and mothers of Lidice on their way to concentration camps.

"In the past," Sopher comments,

Bulwark: HANNAH SMALL
At Passadoit to Mar. 13



Chinese Mother: BERNHARD SOPHER
At Associated Artists to Mar. 8

"monuments were erected for soldiers to commemorate their suffering and heroism, but this war is the first where mothers and children have suffered more and shown at least equal heroism to the fighting soldiers in the battlefield."

Winfield Scott in Serious Vein

For years Harold Winfield Scott has portrayed two-fisted men tossing lariats or shooting one another down for the covers of Western magazines. Now he brings before the public the more serious side of his forceful talent with an exhibition of recent paintings at the Eggleston Galleries (to Mar. 6). There are a few action scenes to show Scott's well-earned reputation as one of America's most virile reporters of cowboy life, but most of the show is given over to freely brushed landscapes having a dash of the same vigor.

These views from upper New York have a genuine touch, a sincere and heartfelt feeling for the countryside, broadly handled with a varied tonal richness. Particularly is this felt in the colorful *Brewster*, N. Y. and *Croton Falls*, N. Y. More in the illustrative vein but built up with strong painterly accents are the bar room essay, *The Lost Chord*, and the forceful *Man With Fur Coat*, showing with heavy impasto, sinewy flesh against luxurious fur.

Mexico by Arthur Faber

Pleasant watercolors of Mexican scenes and activities by Arthur Faber, lately presented at the Bonestell Gallery, rehearse a familiar picture of street scenes, market places and picturesquely garbed natives.

Faber's work is the type of painting that calls for a second look. Made a little monotonous by a repetitive color scheme of red, tan and green (Mexican pottery colors), these scenes are best viewed singly for they lose much when many of the same coloring are viewed at once. Fortunate in choice of subject matter, are the three studies of fishermen each portrayed with considerable sweep and power in design, and revealing a neat trick in catching the nebulous quality of the nets, dragging through acid waters.

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Roman Street Scene: ALBERTO
PASINI. (Italian, 1878)

Schnittjer Sale at Parke-Bernet

GOING . . . Going . . . Gone—subject to the auctioneer's chant at the Parke-Bernet on March 11 at 2 o'clock will be the final phase of the property of the dealer Schnittjer & Sons, which will be on exhibition March 6.

Included in this New York dealer's collection is a signed and dated Italian work by Alberto Pasini entitled *Roman Street Scene*, executed in 1878. It shows a group of figures attired in Roman costumes walking about the picturesque streets which are bordered by the wall and terraced gardens of a palace on the left, and buildings and a church at the right. Other Italian paintings which should evoke favorable comment are the *Mountain Landscape with Figures* by Alessandro Magnasco and Raffaello Botticini's *Madonna and Child*.

Next to appear on the roster will be a work from the Flemish school; William Key's *The Sin of Sapphira* depicts the stricken Sapphira in a gray and green gown being carried by three figures and surrounded by a multitude of fearful men and women. From the Dutch School comes such works as *The Money Lenders* by Marinus van Reymerswael and a Dutch XVIII Century School piece called *Ice Skating Scene with Portraits*.

Followers of French painting will enjoy the next two attractions: a portrait of *Marie de Rabutin Chantal, Marquise de Sevigne* by Pierre Mignard and an early French work, *Portrait of a Lady*, circa 1670. Not to be omitted, the British portraitists are represented with works by Beechey, Harlow and Hudson.

In addition to all this the auctioneer will receive bids for works by such artists as Uytendbroeck and Soutman. There are a few sporting and marine paintings which will be offered with the sale.

Auction Calendar

March 4 and 5, Thursday and Friday afternoons, Parke-Bernet Galleries; from Woods et al: American and English furniture and decorations; paintings; rugs; silver; Remington bronzes; Steinway baby grand piano. Now on exhibition.

March 6, Saturday afternoon, Parke-Bernet Galleries; from estate of late H. Azro Patterson: Queen Anne and Georgian furniture; Georgian silver and Sheffield plate; decorative paintings; oriental Lowestoft armorial plates; Spode and Minton table china; Bow, Derby and other porcelain and Staffordshire figurines; Chinese porcelains; tapestries; rugs. Now on exhibition.

March 12 and 13, Friday and Saturday afternoons, Parke-Bernet Galleries; from Starr, Genthe et al; 18th and 19th English furniture; Meissen, Staffordshire, Derby figurines; silver; tapestries; textiles; Aubusson and oriental rugs. On exhibition March 6.

March 13, Saturday afternoon, Parke-Bernet Galleries; from F. Schnittjer and Son: Works by 17th to 19th century Old Masters; portraits; landscapes; genre; sporting and marine subjects. On exhibition March 6.

March 16 and 17, Tuesday and Wednesday afternoon, Parke-Bernet Galleries; from Genthe, Schnittjer, Rossbach et al: books on oriental art, paintings and fine arts; first editions; library sets; Currier and Ives prints. On exhibition March 12.

March 17, 18, 19 and 20, Wednesday, Thursday, Friday and Saturday, Parke-Bernet Galleries; from estate of late Mary Margaret Yeager: 18th and 19th century American and English furniture; early English Worcester, Chelsea, Derby porcelain and figures; early Staffordshire figures, Toby jugs, and lustre ware; Staffordshire ware and Gaudy Dutch pottery; rare millefiori glass paper weights; Georgian silver. On exhibition March 13.

March 23 and 24, Tuesday and Wednesday afternoon, Parke-Bernet Galleries; from Groves, Yeager et al: Autographs of the Presidents of U. S.; fine library sets; Audubon plates. On exhibition March 19.

March 24 and 25, Wednesday and Thursday afternoon, Parke-Bernet Galleries; from Harrison, Forbes et al: Chinese single color and decorative porcelain of the Ming and Ch'ing dynasties including K'ang Hsi famille verte examples; imperial millefleurs jars; K'ang Hsi blue and white porcelain; Ch'ien Lung jade; snuff bottles; Chinese paintings on silk. On exhibition March 20.

March 26 and 27, Friday and Saturday afternoon, Parke-Bernet Galleries; from Daniel H. Farr Co., Inc.: 18th century English furniture; 18th century English portraits and sporting pictures; prints; Georgian silver and English china; textiles; Farr art reference library. On exhibition March 20.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Van Dyck: <i>Karel Van Mallery</i> (P-B, Schnittjer) Private Collector	\$ 875.00
Sperli: <i>The Wedding Festival</i> (P-B, Schnittjer) Henry Jordan	875.00
Delaite: <i>Le Bivouac</i> (P-B, Schnittjer) M. A. Linah, Agt.	625.00
Goya: <i>Monk and Witch</i> (P-B, Heidsieck) Mrs. Robert Maisel	550.00
XV Century Venetian School: <i>Madonna and Child with SS. Peter and Catherine</i> (P-B, Schnittjer) S. Hartveld	500.00
Late XV Century Suabian School: <i>SS. Matheo and John the Evangelist</i> (P-B, Schnittjer) Private Collector	420.00
Del Sarto and Bottega: <i>The Holy Family</i> (P-B, Schnittjer) Julius Weitzner	350.00
School of Di Credi: <i>Madonna and Child</i> (P-B, Schnittjer) Julius Weitzner	350.00
Mainardi and Bottega: <i>Virgin and Child with Infant St. John</i> (P-B, Schnittjer) Philadelphia Dealer	325.00

Prints

Goya: <i>Beggars' Repast</i> (P-B, Heidsieck) Kleemann Galleries	\$ 550.00
Bellows: <i>Stag At Sharkey's</i> (P-B, Schnittjer) H. E. Russell, Jr., Agt.	390.00

Furnishings

Empire Savonnerie Carpet, circa 1810 (P-B, Heidsieck) M. A. Linah, Agt.	\$2000.00
Empire Aubusson Carpet, circa 1815 (P-B Heidsieck) Private Collector	925.00
Kirman Medallion Carpet (P-B, Heidsieck) Avakian Bros.	420.00
Fine silver tea and coffee service by G. Keller (P-B, Schnittjer)	575.00
Dresden 19th century porcelains and repousse silver monkey orchestra (P-B, Schnittjer)	575.00

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Drawing People

Those who have no aspirations to be master artists, but enjoy jotting down interesting people on a sketch pad, will find the new book published by Harper and Brothers entitled *Drawing People for Fun*,* by Roger Vernam, the answer to their artistic curiosity.

The author is a free lance artist who has been drawing since childhood and his work has appeared in *PM* and at the Art Students League. With a very clear and precise exposition on the importance of the drawn line, Mr. Vernam discusses fully his reasons for the pedagogical system he employs. Each line has significance and as one follows the other, a form or object emerges as if by formula.

There are many who have often thought that they would like to draw the figures they saw at the beach, in the subway or in the army camp and have felt inadequate for the job. Here is a book that instructs in a step-by-step manner to represent the thing seen in as close a likeness as possible.

Besides all this erstwhile instruction, Roger Vernam draws some very entertaining subjects and proves his ability to give instruction. The text is very comprehensibly written and the lucid style enables everyone to follow the simple lessons prescribed.

We suggest a close adherence to the methods, as set forth by the author, since it requires some amount of personal discipline to get started in the proper direction. Mr. Vernam recommends that his students try to organize into groups in order that they may benefit from life model sessions, and also, the information that can be offered by collective thinking.

It is quite obvious that the author is fully aware of the fundamental problems of sketch work and his text presents the would-be sketcher with the solutions, so that he may pursue an entertaining and successful career. This book is highly recommended for even those who don't know how to draw, but who would have a fling at doodling.

The Modern's Collection

Two distinctive catalogues which deserve notice have been published by the Museum of Modern Art, entitled *Painting and Sculpture in the Museum of Modern Art*** and *American Realists and Magic Realists****.

Following the publication of the Lillie P. Bliss Collection, the museum now presents a revised and much larger account of their collection, listing some 700 items in which drawings are omitted. This record is evident proof of the progress of the museum since its inception 13 years ago and its lasting contribution to the recognition of the artists of our period.

The salient feature of the introduction

*DRAWING PEOPLE FOR FUN, by Roger Vernam; New York: Harper & Brothers, Publishers; 206 pp. of text and illustrations. \$3.50.

**PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART, edited by Alfred H. Barr, Jr.; New York: Museum of Modern Art; 84 pp. \$1.25.

***AMERICAN REALISTS AND MAGIC REALISTS, edited by Dorothy C. Miller and Alfred H. Barr, Jr., with introduction by Lincoln Kirstein; New York: Museum of Modern Art; 67 pp. \$1.25.

Books

Sol A. Davidson

tory remarks by Director Alfred H. Barr is the direct account of the beginnings of the museum and how it persistently continued to plod through the very dark depression days to overcome financial difficulties and finally achieve the success it now entertains. Dr. Barr, further, familiarizes the reader with the facts as to how the collection was first formed and the initial preamble of the museum directors.

Other factors which contribute to the booklet's importance are the footnote definitions of the various schools of painting, written by Dr. Barr. It has become imperative for the art lover to understand these terms employed to denote a school, before he attempts to comprehend the art of the school. Many of these definitions overlap, and it is difficult to single out a differentiating feature which might characterize the school. However, Dr. Barr is quite successful in rendering a clear, compact definition of terms to avoid unnecessary confusion.

Not limited to the very immediate art work, the museum's collection also assumes a historic importance, for included are works from our international heritage created within the last 50 years and this makes possible a study of the predecessors of American art. The more influential French are well represented in works by Daumier, Cézanne, Gauguin, Toulouse-Lautrec, and many others. The booklet dramatizes the very worthwhile contribution the museum is making.

The catalogue lists each item in numerical order and accompanying the list are photographs of some of the major works, which convey a pictorialized record of the museum's important collection.

Controversial Terms

Realists and Magic Realists is the other catalogue and since the choice of terms has become controversial the need for greater clarification becomes important.

Realism is readily accepted since we have complete cognizance of the popular definition of that which exists in the objective world, but Magic realism is an obscure phrase and requires some examination. This term was first used in allusion to the German-Swiss artist Böcklin, who painted nymphs, stayrs and unique nautical monsters in strange settings. It is suggested by reference to Böcklin's work, that this manner of expression was invented to impose upon our minds the realistically drawn fantastic figures in a convincing manner in order that the reveries of the artist might have empirical probability. The successful achievement of this illusory style is founded upon the draftsman-ship of the forms and the proximity of the composite scene to our own existence.

The difficulty with the term in regard to the current exhibition is that it adds to the confusion of what the museum

directors purport to do with the magic realists in contrast to the realists of a younger America. To many it appears that the older art is as magical as the newer magicians and that there is no need for distinguishing between the two contributions. However, we feel that the mark of identification should have been something like contemporary art and its predecessors. I am totally averse to labels in art and this exhibition does not warrant the distinct limitation of schools of painting.

Nevertheless, the catalogue, for and by itself, offers a definition for the term and it is the reader's opinion that will judge whether the exhibition has been successful in its purpose or not.

Have You Read—

ART AND FREEDOM by Horace M. Kallen. New York: Duell, Sloan and Pearce. 2 vols. 1006 pp. \$6.50.

Provocative and enlightening, Author Kallen, professor at the New School for Social Research, presents a historical and biographical interpretation of the relations between beauty, use and freedom in western civilization from the Greeks to the present day.

LEE MANSION, ARLINGTON, VIRGINIA by Randle Bond Truett. New York: Hastings House Publishers; 56 pp.; \$1.25.

A pictorial tour through a typical southern mansion which typifies that period of American history prior to 1860 when gracious living and unrestrained hospitality were synonymous with the South.

Teamwork

A four-man team from the Cleveland School of Art and Western Reserve University won the 17th annual collaborative competition for students of painting, sculpture, architecture and landscape architecture conducted by the Alumni Association of the American Academy in Rome. The \$100 prize was split by James H. Hoffman, architect; Roger Anliker, painter; Mitchell Milledon, sculptor, and Richard C. Pfahl, landscape architect.

The problem of the competition called for designs of a Presbyterian Church to be located in Appleton, Wis. Thirty teams representing ten of the leading art schools contested the decision.

Raymond Gorges Dies

Raymond C. H. Gorges, painter and writer, died at Newport, Rhode Island, on Feb. 21, at the age of 66. Mr. Gorges, born in Ireland and educated at Oxford, was a member of the Newport Art Association and had been active in that noted art colony for ten years.

A Season in Hell

FIVE BIOGRAPHICAL DRAWINGS OF
Jean Arthur Rimbaud
by John Franklin Hawkins

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Where to Show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Albany, N. Y.

ARTISTS OF UPPER HUDSON 8th ANNUAL, Apr. 28-May 30, Albany Institute of History and Art. Open to residents of Albany within 100 mile radius. Media: paintings and sculpture. Jury. Prizes. Entry cards & work due: Apr. 18. For cards write J. D. Hatch, Jr., 125 Washington Ave., Albany, N. Y.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW, Apr. 1-21, Ohio University. Open to residents of Ohio, West Virginia, Pennsylvania, Illinois, Indiana and Kentucky. Media: oils and watercolors. Prizes. Entry cards due: Mar. 7. For entry cards and data write Dean Earl C. Siegfried, College of Fine Arts, Ohio University, Athens, Ohio.

Atlanta, Ga.

PAINTINGS BY NEGRO ARTISTS, Apr. 4-May 2, Atlanta University. Open to all American Negroes. Media: oil and watercolor. Jury. Prizes. Entry cards due Mar. 24; work due Mar. 29. For details write Hale Woodruff, Atlanta University, Atlanta, Ga.

Charlotte, N. C.

MINT MUSEUM SPRING EXHIBITION, May 2-June 6, Mint Museum of Art. Open to all artists. Media: oil, watercolor, sculpture, graphic arts and crafts. No fee. Jury. Prizes. Entry cards due Apr. 18; work due Apr. 28. For data write Dayrell Korthell, Chairman, Mint Museum Spring Exhibition, 208 Cherokee Road, Charlotte, N. C.

Dallas, Tex.

14th ANNUAL ALLIED ARTS EXHIBITION, Mar. 28-Apr. 25, Dallas Museum of Fine Arts. Open to artists of Dallas County. Media: all. No fee. Jury. Prizes. Entry cards due: Mar. 17. Work due: Mar. 22. For entry cards write Dallas Museum, Dallas, Tex.

Flint, Mich.

FLINT ARTISTS SHOW, Mar. 12-Apr. 11, Institute of Arts. Open to all artists resident in Flint. Media: all. Jury. Prizes. Entry cards due Mar. 5. For details write Flint Institute of Arts, 215 W. First St., Flint, Mich.

Hartford, Conn.

33rd CONNECTICUT ACADEMY ANNUAL, Mar. 13-Apr. 4, Avery Memorial Museum. Media: oils, sculpture. Open only to members and residents of Hartford County; (black and white work open to all). No fee. Jury. Prizes. Work due Mar. 5. For details write Mr. Carl Ringius, P. O. Box 204, Hartford, Conn.

Jackson, Miss.

2nd NATIONAL EXHIBITION OF WATER-COLORS, Apr. 1-30, Mississippi Art Association. Open to contemporary American artists. Media: watercolor, gouache, drawing, tempera. No fee. Jury. Prize. Entry cards due Mar. 25; work due Mar. 25. For details write Mrs. John Kirk, secretary, Mississippi Art Assn., 927 No. Jefferson St., Jackson, Miss.

Laguna Beach, Calif.

LAGUNA BEACH ART ASSOCIATION PRINT AND DRAWING EXHIBITION, May 1-30. Open to all U. S. artists. Media: all prints and drawings. Entry fee, 50 cents. Jury. Prizes. Entry cards due April 19. Work due April 23. For entry card write Curator, Laguna Beach Art Gallery, Coast Blvd. and Cliff Drive, Laguna Beach, Calif.

Montgomery, Ala.

THE WATERCOLOR SOCIETY OF ALABAMA ANNUAL JURY SHOW, May 3-31, Montgomery Museum of Fine Arts. Open to all American artists. Media: watercolor only. Jury. Prizes. Fee: \$1.00 for non-members (artists in the Service exempt). Entry cards due April 24. Work due on or before April 28. Special award for artists in the Armed Forces. For details write Joseph Marino-Merle, c/o Department of Applied Arts, Alabama Polytechnic Institute, Auburn, Alabama.

New York, N. Y.

76th ANNUAL AMERICAN WATERCOLOR SOCIETY, Mar. 24-Apr. 14, National Academy Galleries. Open to all artists. Media: watercolor and pastel. Jury. Prizes. Fee: \$1 membership. Receiving date: Mar. 15. For details write Exhibition Secretary, American Water Color Society, 1083 Fifth Ave.

NATIONAL ASSN. OF WOMEN ARTISTS 18th ANNUAL, Apr. 5-24, American Fine Arts Gallery. Open to members. Mediums: oil, watercolor, black & white & sculpture. Fee: \$1 per exhibit. Jury. \$1,500 in prizes. Works due: Mar. 29. Write Miss Josephine Droege, Nat'l Assn. Women Artists, 42 W. 57th St., New York, N. Y.

12th ANNUAL SPRING SALON, Apr. 22-May 22, Academy of Allied Arts. Open to all. Media: all. Work and entry cards due Apr. 10. For details write Miss Heath, c/o Academy of Allied Arts, 349 West 86th Street, New York, N. Y.

4th ANNUAL EXHIBITION, Apr. 12-23, American Veteran Society of Artists, Inc. Open to veterans and members of the U. S. armed forces. Media: painting, watercolor, sculpture and prints. Fee: \$3.50 for paintings, watercolors and sculpture; \$2.50 for prints. Jury of selection. Entry cards due Mar. 25; entry due Apr. 2. For further details write Frederic A. Williams, 58 West 57th Street, New York, N. Y.

Philadelphia, Pa.

AMERICAN COLOR PRINT SOCIETY 4th ANNUAL, April 12-28, Philadelphia Print Club. Open to all artists. Media: any in

making color prints. Jury. Entry cards due Mar. 29. Work due Apr. 1. Fee for non-members \$.50. For further information write Miss Mary Mullineux, 11 West Walnut Lane, Germantown, Phila., Pa.

Richmond, Va.

9th VIRGINIA ARTISTS EXHIBITION, Apr. 3-27, Virginia Museum of Fine Arts. Open to all artists born or resident in Virginia including men in the Armed Forces. Media: painting, sculpture, graphic arts, ceramics. Jury. Prizes. Entry blanks due: Mar. 1. Work due: Mar. 15. For information write Virginia Museum of Fine Arts, Richmond, Va.

Rockford, Ill.

ROCKFORD & VICINITY ARTISTS 19th ANNUAL, Apr. 5-30, Burpee Art Gallery. Open to members of Rockford Art Association. Media: all. Fee: \$2 entry. Jury. Prizes. For information write: Rockford Art Assn., 731 N. Main St., Rockford, Ill.

San Francisco, Calif.

SAN FRANCISCO ART ASSOCIATION'S WATERCOLOR & PASTEL ANNUAL, May 4-June 1, San Francisco Museum of Art. Open to all U. S. artists. Media: watercolor, gouache, tempera on paper, pastel. No fee. Jury. Prizes. Entry cards due: Apr. 8; work due: Apr. 13. For further information write Mrs. Evelyn Eck, Registrar, San Francisco Museum of Art.

Seattle, Wash.

NORTHWEST PRINTMAKERS 15th ANNUAL INTERNATIONAL, Apr. 7-May 9, Seattle Art Museum. Open to all artists. Media: all prints. Fee: \$1. Jury. Prizes. Entry cards due Mar. 22; works due Mar. 25. For information write Wm. S. Gamble, Secy., 1514 Palm Ave., Seattle, Wash.

Springfield, Mo.

13th ANNUAL EXHIBITION, Apr. 1-30, Springfield Art Museum. Open to residents of Missouri and neighboring states. Media: oils, watercolors, pastels, prints. No fee. Prizes. Jury. Entry cards due Mar. 26; work due Mar. 24. For details write Deborah D. Weisel, Springfield Art Museum, Springfield, Mo.

Tacoma, Wash.

ARTISTS OF SOUTHWEST WASHINGTON'S 4th ANNUAL, Apr. 4-May 2, College of Puget Sound. Open to residents of Southwest Washington. Media: painting & sculpture. Entry cards due: Apr. 1. Work due: Apr. 6. For cards write College of Puget Sound, Tacoma, Wash.

Youngstown, Ohio

1st BIENNIAL CERAMIC SHOW, May 14-June 13, Youngstown Junior League. Open to residents and former residents of Ohio. Media: ceramics. No fee. \$150 in prizes. Jury. Entry cards and work due May 2. For details write Sec'y, Butler Art Institute, Youngstown, Ohio.

Washington, D. C.

J. & E. R. PENNELL PURCHASE PRIZE EXHIBITION, May 1-July 1, Library of Congress, Washington, D. C. Open to all. Media: prints issued since Mar. 1, 1942. No fee. Purchase prizes. Jury. Entry cards due Mar. 15. Entries due Mar. 30. For details write Pennell Exhibition Committee, Library of Congress, Washington, D. C.

Competitions

AMERICANS DRIVE TO VICTORY DRAWING CONTEST. Open to artists and students under 21. Media: pen & ink drawings. Prizes of War Bonds & Stamps. Also scholarships for students. Classes Apr. 1. For information write Louis Melind Co., 362 W. Chicago Ave., Chicago, Ill.

SCHOLASTIC AWARDS. Open to students in 7-12 grades in Canada, U. S. and possessions. Media: all. Prizes and scholarships. For information write Scholastic Awards, 220 E. 42 St., N. Y. C.

3rd ANNUAL M. GRUMBACHER NATIONAL SCHOLASTIC AWARDS. Open to all American High School students. Cash awards and scholarships. Jury. Media: oil. For entry blanks write M. Grumbacher, 470 West 34th St., New York City. Canadian participants write to 179 King Street, West, Toronto, Ontario.

NATIONAL SOAP SCULPTURE COMMITTEE'S 19th annual soap sculpture competition. Closing date: May 15, 1943. Procter & Gamble prizes totaling \$1,120. Distinguished sculpture jury. For full data write National Soap Sculpture Committee, 86 E. 11th St., New York City.

SPRINGFIELD MUSEUM OF FINE ARTS COMPETITION FOR LIBRARY MURAL based on any one of four themes and carrying an award of \$4,500. Open to all artists of the United States, Canada and Mexico. Closing date: May 24. Jury. For full data on subject matter, size, entry blanks, etc., write to Springfield Museum of Fine Arts, Springfield, Mass.

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Artists Lives

By JUDITH KAYE REED

That the Law has seldom been sympathetic to artists is well known, but one of the most astonishing decisions rendered against an artist occurred during the Italian Renaissance. Torregiano, a contemporary of Michelangelo, was commissioned to sculpt a Madonna and Child for the Duke d'Arcos. When the sculpture was completed, the Duke's messenger arrived with two large money bags in payment. Since the price had been agreed on and the Duke's financial reputation was assured, Torregiano did not question the number of coins in the bags. The messenger was just about to leave with the sculpture when one of the bags accidentally opened—and pieces of worthless brass tumbled out. In an understandable rage, Torregiano seized his work and crushed it to bits. The next day the Duke had Torregiano arrested for destroying a sacred image. The sculptor was condemned to death by torture, but his persecutor was cheated of complete satisfaction when Torregiano committed suicide in his cell.

Luca Signorelli, early Umbrian painter, had a practical if eccentric, interest in corpses. Painting at a time when life classes had not yet become part of an artist's training, Signorelli was intensely interested in the structure of the human body. While most of his colleagues satisfied themselves with occasional visits to the physicians' dissecting rooms, Signorelli would reopen

fresh graves in order to get his material first-hand. His best model, however, proved to be his son. A few hours after the young man died in a street accident, sympathetic neighbors were startled to discover the strange father calmly drawing anatomical sketches of his dead son.

Claude Lorraine, 17th century French painter who is famous for his well-ordered country scenes, often lamented his inability to draw figures. "I sell my landscapes," he would say, "but I give away my figures."

Leonora Quarterman Exhibits

A young woman of Savannah, Ga., was honored last month by an exhibition of her southern-made watercolors held in the foyer of the Natural History Building of the Smithsonian Institution in Washington.

Leonora Quarterman, Savannah-born, received her training in New Orleans where she studied painting under Will H. Stevens and Xavier Gonzales at the Newcomb School of Art (Tulane University), and received the degree of Bachelor of Design.

Her extensive show of 70 paintings document many sights and conditions peculiar to the southland—from Savannah and Charleston to the Crescent City. There's a *Haunted House* (there always is), *Shady Oak*, *Shad Season*, *Toulouse Street Docks*, *Trawler on the Ways*, *Turpentine Still*, *Levee Squatters*, *Shrimp Fleet* and many old houses in various stages of disrepair.

The *Ice House Keeper's Daughter* may be the beginning of a new legend.

Art Activity in Wartime Norfolk

NORFOLK, VA.: A sprightly exhibition of paintings by 14 members of the Norfolk Art Corner is on view at the Norfolk Museum, Va., through March 5. Modestly priced in accordance with the museum's policy of offering good art to meet the pockets of the middle income group, the canvases range in price from \$10 to \$150 with the majority of the 22 oils well under \$50. Outstanding canvases are Mary W. Manney's beautifully brushed and colored *Watch Tower* and bold *Spider Lilies*; Glenna Latimer's sensitively rendered portrait, *Rolfe at Tea Time* and Mary Stitt Hudgins' capable small town genre, *Waiting in the Rain*.

Showing concurrently with this exhibition is a collection of 60 cartoons by Daniel R. Fitzpatrick, cartoonist for the St. Louis *Post-Dispatch*. Assembled by Lt. Perry T. Rathbone, director of the City Art Museum, now on active duty with the Navy, the cartoons are a striking record of four years of war, beginning with *New Ruler of the World*, published October, 1938 and concluding with *The Don Flows to America*, which appeared in July, 1942. Passionately conceived and executed, the trenchant statements and pungent humor of the drawings prove Fitzpatrick one of the ablest and most effective of America's anti-Axis artists in black and white.

—J. K. R.

Ed.: Judith Kaye Reed, of the editorial staff, is on temporary leave of absence while her husband, an *Ensign* in the Navy, is stationed in Norfolk.

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Winsor & Newton wish to announce that certain of their Raw Materials are needed for Defense Purposes. At the same time, the demand for their Artists' Materials in the Drawing Offices of Industrial Firms engaged in War Work is growing rapidly.

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Kenneth A. Hudson, Director, Room 20

On Full War Basis

KEYED directly to the needs of war-
time is the revised program of the
Grand Central Art School in the Ter-
minal Building.

Director Rene Faure gave up making
small changes in the curriculum, bit
by bit, and made a thorough survey of
the openings existing in the war sched-
ule for artists of specific training; com-
pletely revised his program on a war
basis. Special emphasis is given to the
training of women now, as men artists
are apt to be found more urgently
needed in other capacities than as
artists.

War advertising, war poster and
graphic art courses are taught and
closely coordinated with government
bureau specifications and those of in-
dustry. Lumiprinting, a new low cost
reproduction process, discovered by Jo-
seph di Gemma, a member of the teach-
ing staff, is taught all poster students.

Applications for enrollment may be
made on Monday or Thursday of each
week; the registrar will describe "re-
freshers courses" of inestimable value to
artists taking on civilian or govern-
ment positions requiring specialized
knowledge. Color facts, principles of
design, line drawing, wash, lettering,
airbrush and layout may be run over
in rehearsal by uncertain craftsmen
with a special job in mind.

Syracuse Summer Plans

Syracuse University will hold its
usual scholarship competition in art,
architecture and music this year, for
aspirants to the courses given in its
College of Fine Arts. Portfolios from
art students must be in by July 1st and
the five awards, totalling \$3,600 in schol-
arships, will be determined on July 10.
Only graduates of accredited High
Schools may enter the competitions and
must have registered with the Univer-
sity prior to June 25.

Landscape Instruction

March 18 is the starting date for a
series of 12 lessons in landscape paint-
ing by William Fisher in his studio (33
West 8th Street, New York City). On
Thursday afternoons Mr. Fisher will
give short demonstrations of a par-
ticular phase of the landscape and then
assign a problem to the class. This pro-
cedure will continue throughout the
semester. The fee for the course is
\$10.00.

Camouflage at Syracuse

A successful course in camouflage will
be a permanent institution at Syracuse
University, so far as plans have gone.
Seventy-five students are now enrolled
for this 3-hour course, and new regis-
trants may begin the summer course
June 28. Graduates have gone, in many
instances, into the Camouflage Depart-
ment of the armed forces.

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Melanesian Art

OHIO'S Columbus Gallery of Fine Arts has in one sudden step edged into the ranks of institutions owning important collections of primitive art. The step, made possible by the gift of the Edward Bradford Titchener Collection, pushes back the artistic boundaries of the museum's possessions. It brings to Columbus striking examples of Melanesian art that originated on the obscure islands now blasted into the world's headlines by the fighting in the South Pacific.

Collected over a period of years by the late Dr. Edward B. Titchener of Cornell University, the group ranges from a Coptic limestone relief from Egypt (5th-6th centuries A.D.), to Javanese and Indo-Chinese sculptures, African drums, aboriginal Australian wood carving, and sculpture and drums from battle-scarred New Guinea. Dr. Titchener, an eminent psychologist, was also an anthropologist, and his collection is notable for its ethnological as for its aesthetic value.

Nine sculptured funerary portraits—simplified, compact and taut-surfaced—are outstanding and, coming originally from New Ireland, which borders on the Solomon Islands, of topical interest. One is a wood engraving with cowrie shell eyes and gesso hair; the remaining eight are in chalk. Of them the museum writes: "They show a penetrating psychological approach to portraiture within the limits of an abstract aesthetic. . . . Traces of red, blue and brown paint have survived and the sculptural personality of the figures suggests a highly developed craft tradition which may embody some race memories of the vast many-figured temples of Indonesia."

How Professionals Do It

M. Grumbacher, artists material manufacturer of New York, has a full color Kodachrome film titled "The Painting of a Demonstration Portrait." A 16mm silent film, it takes 35 minutes to run. Grumbacher offers this film to art departments of colleges, museums and to art groups who may request the film for a single showing, at no cost except for transportation. Address Michael Engel at 468 West 34th Street, New York.

Stitt, Painter of Horses

Herbert D. Stitt, whose paintings of famous horses attracted widespread attention, died in Pikesville, Md., on Feb.

17, at the age of 62. He was born in Hot Springs, Ark., and attended West Point before going to Paris to study art. Among his "sitters" were Man o' War and Blockade, three times winner of the Maryland Hunt Cup. Stitt's paintings are owned by the Metropolitan Museum, the Pennsylvania Academy and other public museums.

Museums Buy Rosenthal

Doris Rosenthal, whose exhibition just closed at the Midtown Galleries, New York, has recently had three of her paintings purchased by museums. The Toledo Museum last summer acquired *Girl With Bananas*; bought by the Memorial Art Gallery in Rochester were *Two Boys* and *Girl With Melons*.

Whitney Show Extended

In response to public interest, the Gertrude Vanderbilt Whitney Memorial Exhibition at the Whitney Museum has been extended two weeks, to March 14. Mrs. Whitney's sculpture occupies the entire museum building (10 West 8th Street) and offers a complete retrospective view of her career from 1905 to 1940. Museum hours: 1 to 5 p.m., Tuesday through Sundays; closed Mondays; admission free.

Cleveland Jurors

Jurors for the 25th annual exhibition by Cleveland Artists and Craftsmen, April 28 through June 6, will be: Philip Rhys Adams, director of the Columbus Gallery; Clyde H. Burroughs, secretary of the Detroit Institute, and Wilbur D. Peat, Director of the John Herron Art Institute.

Buffalo Print Show

The Fourth Annual Print show of the Buffalo Print Club will be held April 15 to May 13 at the Albright Art Gallery. Closing date for entry blanks is April 1; the exhibition fee is \$1. For additional information address Miss Jean MacKay, Secretary, Buffalo Print Club, 620 Niagara Street, Buffalo.

Chicago Artists

Lenabel F. Pokrass is featuring a special exhibition of 25 Chicago artists at the Shoreland Hotel, through March 21. Among the exhibitors are: William S. Schwartz, Gertrude Abercrombie, Francis Chapin and David Bekker.

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The Prizes

- Oil painting by John Young-Hunter.
Rocks at Albiquin, New Mexico.
- Water Color by Clara Stroud.
House at Sag Harbor.
- Color Etching by Margery Ryerson.
Mother and Child.
- Oil painting by Nils Hogner.
Sunday at Rancho de Taos.
- Etching by Margery Ryerson.

Presentation of The League's Medal of Honor

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For Distinguished Contribution to American Art.

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Will be introduced by Wilford S. Conrow.

HERBERT ADAMS, Master Sculptor.
Who will be introduced by Georg Lober.

CHARLES DANA GIBSON, Master Illustrator.
Will be introduced by Albert T. Magnet.

IRVING R. WILES, Master Portrait Painter.
Mr. Wiles cannot be present but his
famous portrait of Miss Julia Marlow
hangs back of the Guest's table and
Miss MARLOW (Mrs. F. F. Sothorn) will
receive the medal in his behalf. She
will be introduced by Orlando Reuland.

The Annual Dinner

The Annual Dinner was one of the largest ever served at the Salmagundi Club. Dinner over, the National Chairman, F. Ballard Williams, said, in part:

"We take honest pride in the fact that since 1928 the League has time and again undertaken projects in the Art fields which most people said could not be done. But we have experienced the satisfaction of knowing that we have carried them through to a successful conclusion.

"We are now engaged in a fight to bring about a fair jury system. Our other successes were because our cause was right and just; and we firmly believe there can be no valid reason for objection to fairness in the constitution of Art juries. We are pledged to carry on until this object is accomplished."

The National Secretary, on behalf of the National Executive Committee, then read a tribute to the retiring National Director of American Art Week in which Mrs. Green's prodigious labors through the past ten years were sketched. The National Chairman then presented her with a framed print as a token of appreciation of her years of useful collaboration.

Mrs. Florence Lloyd Hohman then announced the 1942 AMERICAN ART WEEK awards:

First—to MASSACHUSETTS, the oil painting by Nils Hogner, John G. Wolcott and Grace Hackett accepting it on behalf of the State Chapter.

Second—to NEW JERSEY, the water-color by Clara Stroud. Edmund Ma-

Seating at Guest Table

Mr. Magnet
Mrs. Green
Mrs. Conrow
Mrs. Williams
Mrs. Gibson
Mrs. Ryerson
Mrs. Lenz
Mrs. Adams
Mrs. Edwards
Mrs. Lober
Mrs. Sothorn
Mrs. Reuland

The widely known seal of the League, above and on the front page, was designed by Edward B. Edwards. The League's Medal of Honor was designed by Georg Lober.

grath and Mrs. Harold E. Liggett recipients for the State Chapter.
Third—to ARIZONA, color etching by Margery Ryerson, Mrs. Louis G. Grosse acknowledging the award by wire.

Fourth—to CONNECTICUT, etching by Margery Ryerson, Mrs. Caroline Clark Marshall, State Director, acknowledging it.

Fifth—to MAINE, oil painting by John Young-Hunter. Mr. Roger L. Deering, State Chairman, was present to receive it.

Honorable Mentions went to California, Canal Zone and Indiana.

Commendation, for carrying on under difficult conditions, to Puerto Rico which also, in spite of restrictions at home, contributed a \$100.00 War Bond to the endowment of Whistler House, Lowell, Mass., headquarters of the League in Massachusetts.

Reports were received from 37 States. The prize winning reports were on display. The three superb books, size about 22 x 28 inches, comprising the

Massachusetts report, were prepared by Miss Grace Hackett, State Director, with the assistance of literally hundreds of helpers. Nothing so fine may be done for many years to come. They merit a special showing in every State Chapter. New Jersey's report, as usual, was of really high excellence.

FOR THE LEAGUE'S MEDAL OF HONOR, in gold, the highest honor in its power to bestow, Mr. Arthur D. Lord introduced Mr. Hugh F. Lenz who was to receive the medal on behalf of his brother, the late Alfred David Lenz, 1872-1926, sculptor and perfecter of his process of lost-wax metal casting. Mr. Lord, administrator of the estate of Alfred David Lenz, spoke briefly of the gift to the League of the record of the sculptor's discoveries that enabled him to cast a violet with microscopic perfection in many precious metals, and recalled that the League in turn made the National Sculpture Society, the custodian of the process with the responsibility of making it known freely to the world. Mr. Hugh F. Lenz gave with feeling a biographical sketch of his brother's life and work, in which he reached perfection in the hard way. Mr. Georg Lober then told of the important role the Lenz process is now playing in the speedy production of metal castings of high precision needed in the manufacture of material for our armed forces. In this, the work of this American sculptor whom we honor has become of signal importance in our nation's hour of need.

Of Mr. Edward B. Edwards, master designer, Mr. Conrow said that he had produced what we consider the most important book of the geometry of pattern design. So important is the book, at a time like this, when much of contemporary art seems a veritable slough of despond, that Mr. Edwards' "Dynamarhythmic Design" is like a good and substantial step placed in the midst of the slime of the abnormal. Artists who profit by it may step across to good ground where works that are inherently right are produced and appreciated. In such works may be found now and then a beauty that exists always in the harmonies of the universe. Some of Mr. Edwards' designs have that inherent rightness and that kind of pulsing beauty. Mr. Edwards, in his response, linked his studies with the ideas of the wise men of Greece.

Mr. Reid presented Mr. Charles Dana Gibson, saying:

"With a little pen, dipped in India ink, he scratched immortality for himself not only in this country but throughout the world, and magnificently tied this century in with the last one.

"He gave character and characters to a period which will always be remembered by the name he fastened on it—'The Gay Nineties.' He literally swayed an era.

"It is no wild declaration to say that no other man achieved that great mastery of a pen or extended its possibilities as did Mr. Gibson."

Mr. Gibson, in closing, said: "This is a fine thing you've done, and I don't know but that you've prolonged our lives several years."

Mr. Irving R. Wiles, masterly portrait painter, could not come to New York

for reasons of health, and Miss Julia Marlowe, who had looked forward so eagerly to be present when her old friend was to be honored, had been ordered to bed by her physician. Mr. Wiles' portrait of Miss Marlowe, which received a gold medal at the St. Louis Exposition, hung behind the speaker's table. Mr. Rouland spoke from a well-stored mind of the long record of high accomplishment by Mr. Wiles, with beauty and grace in his portraits of women, and, despite the slight body of Mr. Wiles, with virile strength in his portraits of men. He was the equal of the best in his field that America has yet produced.

In each instance the Medal of Honor was presented to the recipient by the National Chairman.

League Officers

At the Annual Meeting on the afternoon of Saturday, February 20th, with the election of three new members to the National Executive Committee, this is now composed of the following:

Wayman Adams, Louis Betts, A. F. Brinckerhoff, Wilford S. Conrow, Dean Cornwell, Harvey Dunn, Gordon Grant, Florence Topping Green, Nils Hogner, Florence Lloyd Hohman, Georg Lober, Arthur D. Lord, Edmund Magrath, Hobart Nichols, Albert T. Reid, Orlando Rouland, Taber Sears, Herbert M. Stoops, Ernest N. Townsend, F. Ballard Williams, John Scott Williams and John G. Wolcott.

Sincere appreciation is due those who retired from the Board this year. Mr. Walter Beck had served since 1929. When original Chairman of the League's National Committee on Technic, the League's work for permanent dependable artist's oil colors was begun. Miss Florence N. Levy, with her wide knowledge of art schools throughout the country, extended the League's recommendations about pigments so that art students will learn about good pigments through those instructing them. Mr. Karl Bolander spoke of the work of the League in many of his lectures that reach annually audiences totalling several hundred thousand.

The Report on 1942 American Art Week celebrations, her tenth, by the retiring National Director of American Art Week, Mrs. Florence Topping Green, was read in full; as were the reports of the National Officers and Chairmen of National Committees. Several of the State Officers present spoke. And a color film of American Art Week in Memphis, Tennessee, was shown.

The National Executive Committee elected Mrs. Florence Lloyd Hohman to hold jointly the offices of Chairman, National Regional Chapters Committee, and National Director, American Art Week, succeeding Mr. Nils Hogner and Mrs. Florence Topping Green both of whom remain on the Board.

The Nominating Committee, Frederick A. Williams, Chairman, Adele Watson, Theodore Bolton and Josephine Paddock proposed the names of A. F. Brinckerhoff, Dean Cornwell and Harvey Dunn for the National Executive Committee.

Immediately afterwards Mrs. Hohman presided at a meeting of State and Local Officers of the League for a discussion of work planned for 1943.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art Mar. 3-21: Regional School Exhibit.

ALBUQUERQUE, N. M.
University of New Mexico To Mar. 5: Albuquerque Artists.

BALTIMORE, MD.
Museum of Art To Mar. 8: Portraits in Prints; To Mar. 7: Mary L. Carey; Mary DiCrispino; 20th Century Portraits; To Mar. 14: Surrealist Paintings.

BOSTON, MASS.
Museum of Fine Arts To Mar. 24: U. S. Navy Posters, Paintings, Drawings.
Public Library Mar.: Etchings, Seymour Haden.
Robert C. Vose Galleries To Mar. 6: Men in Service, Margaret Pittsburgh Broune.

CHICAGO, ILL.
Art Institute To April 15: Etchings & Lithographs, Eugene Delacroix; To Mar. 14: Annual Exhibition, Society for Contemporary American Art.
Galleries Association Mar. 6-30: Works, Louis Kapp, Edith Bell, Douglas Parshall.

CINCINNATI, OHIO
Art Museum Mar. 5-Apr. 29: Currier and Ives Prints; Mar. 2-Apr. 4: Henry F. Farny and the American Indian.

CLEARWATER, FLA.
Art Museum To Mar. 10: 9th Annual Artist Members.

CLEVELAND, OHIO
Museum of Art To Mar. 15: Road to Victory; Severance Collection.

COLUMBUS, OHIO
Gallery of Fine Arts Mar.: Prints, Roderick Mead; To Mar. 15: Chinese Sculpture.

CONCORD, NEW HAMPSHIRE
State Library To Mar. 27: Exhibit, Bernard F. Chapman.

DAYTON, OHIO
Art Institute Mar.: British Arts and Crafts; Doris Rosenthal.

DENVER, COLO.
Art Museum To Mar. 15: Masterpieces of American Painting.

DETROIT, MICH.
Institute of Arts To Mar. 20: Contemporary Painting in Canada.

GRAND RAPIDS, MICH.
Art Gallery Mar.: Pan American Exhibition.

GREEN BAY, WIS.
Neville Public Museum To Mar. 25: Paintings, Carl Plath.

HOUSTON, TEX.
Museum of Fine Arts To Mar. 15: Printmakers Guild; Mar. 7-21: Art in Army Camps.

KANSAS CITY, MO.
Nelson-Atkins Museum Mar.: Chinese Tomb Textiles; Retrospective Show of Friends of Art Purchase.

LOS ANGELES, CALIF.
County Museum Mar.: Paintings; Wood Sculpture, B. Saito; Oils & Water Colors, Paul Cezanne.
Foundation of Western Art Mar. 8-Apr. 3: Latin American Contemporary Art.
Stendhal Art Galleries To Mar. 22: Paintings, Fernando Carrere.
James Vigevano Galleries To Mar. 6: Paintings, Werner Philipp.

LOUISVILLE, KY.
Speed Memorial Museum Mar. 7-21: Paintings by Hale Woodruff and Students.

LOWELL, MASS.
Whistler's Birthplace To Apr. 15: Sculpture, Massachusetts Artists.

MANCHESTER, N. H.
Currier Gallery of Art Mar.: Art in the Armed Forces; Water Colors of Venezuela; Oils, Edith R. Abbot.

MIDDLETOWN, CONN.
Wesleyan University To Mar. 16: Etchings and Drawings, John Taylor Arms.

MINNEAPOLIS, MINN.
Institute of Arts To Mar. 10: Arts of Ancient Persia; Mar.: Drawings, Sir Edward Burne-Jones; Mar. 7-Apr. 18: Etchings, Rembrandt.
University Gallery To Mar. 27: Kathadourian Murals.
Walker Art Center Mar.: Paintings, Local Artists.

MONTCLAIR, N. J.
Art Museum Mar. 7-28: Contemporary British Art; Members' Show.

MUSKEGON, MICH.
Hackley Art Gallery Mar.: Contemporary Art of the Western Hemisphere.

NEWARK, N. J.
Artists of Today To Mar. 6: Avery Johnson; Mar. 8-20: Gerald Davis.

Newark Museum To Mar. 20: Soviet War Posters; To Mar. 12: Sculpture, Malvina Hoffman.

NORTHAMPTON, MASS.
Smith College To Mar. 7: American Negro Art.

NORFOLK, VA.
Museum of Arts & Sciences Mar. 7-28: Water Colors, Rodin.

OAKLAND, CALIF.
Art Gallery To Mar. 28: Annual Exhibition of Oils.

OMAHA, NEB.
Joslyn Memorial Mar.: American Indian Watercolor Collection.

PALM BEACH, FLA.
Society of the Four Arts To Mar. 7: Americans 1942; Mar. 11-13: Latin American Show.

PHILADELPHIA, PA.
Academy of Fine Arts To April 30: Paintings, Permanent Collection; Mar. 6-21: Watercolor and Print Exhibition.
Art Alliance To Mar. 12: Oils, Clara Finkelstein; To Mar. 21: Oils, Walter Stumpff, Jr.; Sculpture, Bertha Kling; To Mar. 28: Oils, Young Painters.
Museum of Art To Mar. 15: Art in Advertising; To Mar. 16: French 18th Century Illustration.
Print Club Mar. 3-17: Lithographs and Silk Screen Prints, Ruth Starr Rose.
Woodmere Art Gallery To Mar. 17: Oils, Joseph T. Pearson, Jr.; Sculpture, Albert Laessle.

PITTSBURGH, PA.
Carnegie Institute To Mar. 11: 33rd Annual, Associated Artists of Pittsburgh; Mar. 3-Apr. 4: Artists for Victory Poster Exhibition; Mar. 9-Apr. 18: Paintings, Max Weber.

PITTSFIELD, MASS.
Berkshire Museum To Mar. 31: Prints and Drawings by Fiske Boyd; Objects from Darkest Africa.

PORTLAND, ORE.
Art Museum Mar.: Paintings & Prints, Georges Rouault; French Tapestries.

RICHMOND, VA.
Museum of Fine Arts To Mar. 8: Paintings, Greta Matson; Mar. 7-29: Illuminated Manuscripts and Rare Books.

ROCHESTER, N. Y.
Memorial Art Gallery To Apr. 4: Group Exhibition, Hilde Altshuler, Douglas Gorsline, Beatrice Ely Wose.

SACRAMENTO, CALIF.
E. B. Crocker Art Gallery Mar.: Paintings, Hamilton Wolf; Watercolors, Maurice Logan; Mar. 1-15: Paintings, Prints & Drawings.

ST. LOUIS, MO.
City Art Museum To Mar. 15: Prints, Dutch Masters; Latin American Show.
Eleanor Smith Galleries To Mar. 13: Oils, Simon Greco.

SAN DIEGO, CALIF.
Fine Arts Gallery Mar.: Paintings by Lin-Fong-Ming; Watercolors of Birds, J. L. Ridgway.

SAN FRANCISCO, CALIF.
Palace of the Legion of Honor Mar. 9: Watercolors, Mill Everingham; To Mar. 14: Gouaches, Jose Mia De Servin; To Mar. 7: Our Leading Watercolorists.
Museum of Art To Mar. 7: Contemporary American Figure Painters; California Watercolorists; Mar. 9-Apr. 4: Exhibition of Drawings & Prints.

SEATTLE, WASH.
Art Museum To Mar. 7: Antiquarian Society Exhibition; Paintings,

Earl T. Field; Drawings, Masters; Mar. 10-Apr. 11: In War; Sculpture, Jean Johnson.

SPRINGFIELD, MASS.
George Walter Vincent Smith Art Gallery To Mar. 7: Latin American Exhibition.

Art Museum Mar.: Watercolor Prints, John F. Heim, Jr.

SOUTH HADLEY, MASS.
Mount Holyoke To Mar. 25: Disney Originals.

STATEN ISLAND, N. Y.
Institute of Arts Mar.: Under Paintings by Chris Olsen.

TOLEDO, OHIO
Museum of Art Mar. 7-28: Modern Dutch Art.

TOPEKA, KAN.
Mylvane Museum Mar.: Red Cross Posters.

TORONTO, CAN.
Art Gallery Mar.: Ontario Society of Artists.

TULSA, OKLA.
Philbrook Art Center Mar. 2-Apr. 5: Oklahoma Artists' Exhibition.

UTICA, N. Y.
Munson-Williams-Proctor-Institute Mar. 8-26: American Art; Mar. 7-30: Sculpture, John Flannagan.

UNIVERSITY, LA.
Louisiana State University Mar. 30: War Posters Today.

WEST PALM BEACH, FLA.
Norton Gallery & School of Art Mar. 7-28: Members' Show; Oils, Heinrich Pfeiffer.

WORCESTER, MASS.
Art Museum To Mar. 31: New England Painting; To Mar. 31: Modern Chilean Painting.

YOUNGSTOWN, OHIO
Butler Art Institute To Mar. 16: Prints, Associated American Artists; Mar. 5-28: Paintings, Paul Travis; Egyptian Art.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (26W8) Mar. 2-13: Members' Show.

Academy of Allied Arts (348W86) To Mar. 11: 12th Annual February Group.

A-D Gallery (130W46) To Mar. 19: Drawings & Watercolors, Hans Bendix.

An American Place (509 Madison) To Mar. 17: Paintings, Arthur G. Dove.

American British Art Center (44W 56) Mar.: 18th Annual N. Y. Society of Women Artists.

Argent Galleries (42W57) To Feb. 13: Paintings, Jessica Sherman.

Art of This Century (30W57): Jean Helton.

Artists Gallery (43W55) To Mar. 8: Leo Amino.

Associated American Artists (711 Fifth) To Mar. 6: Paintings, Ernest Fiene; To Mar. 8: War Mothers; To Mar. 16: Silk Screen Group; Mar. 8-27: Paintings, Joe Jones.

Bignou Gallery (32E57) To Mar. 6: French Painters of the 20th Century.

Bonestell Gallery (18E57) To Mar. 6: Arthur Faber.

Brooklyn Museum (Eastern Pkwy) Mar. 2-21: Soldiers' Ceramics; Mar. 12-28: Artists Against the Axis.

Brunner Gallery (110E58) Mar.: Old Master Art.

Buchholz Gallery (32E57) To Mar. 20: Paul Klee, Andre Masson & Aspects of Ancient and Primitive Sculpture.

Carstairs Gallery (11E57) Mar.: Modern French Paintings.

Contemporary Arts (106E57) To Mar. 19: Paintings, Joseph Li Marzi.

Coordinating Council of French Relief Societies, Inc. (451 Madison) To Mar. 6: French Posters.

Downtown Gallery (43E51) Mar.: Sculpture, William Zorach.

Durand-Ruel Galleries (12E57) Mar.: 19th and 20th Century French Paintings.

Albert Duveen (19E57) Fine American Paintings.

Durlacher Brothers (11E57) To Mar. 20: Spanish Painters.

Eggleston Galleries (181W57) To Mar. 6: Paintings, Harold Winfield Scott.

8th Street Gallery (33W8) To Mar. 15: Paintings by Gotham Painters.

Ferargil Galleries (63E57) Mar.: Group Show.

460 Park Avenue Gallery (460 Park) Mar.: Portraits by Contemporary Americans.

Frick Collection (1E70) Mar.: Permanent Collection.

Galerie St. Etienne To Mar. 6: Paintings, Eugen Spiro.

Gallery of Modern Art (18E57) Mar.: Contemporary Paintings.

Grand Central Art Galleries, Inc. Mar. 9-27: Waugh Memorial Exhibition.

Solomon R. Guggenheim Foundation (24E54) Mar.: American Non-Objectives.

Jacob Hirsch (30W54) Mar.: Antiquities.

Kleemann (65E57) Mar.: Rouault Aquatints; American Drawings.

Knoedler & Co. (14E57) To Mar. 20: Paintings, Paul Wiegand.

Koester Gallery (65E57) Mar.: Fine Dutch and Italian Masters.

Kraushaar Galleries (730 Fifth) To Mar. 20: Paintings, John Hartell.

John Levy Galleries (11E57) Mar.: Old Masters.

Lilienfeld Galleries (21E57) Mar.: French and American Paintings.

Macbeth Gallery (11E57) To Mar. 13: Paintings, Moses Soyer.

Matise Gallery (41E57) Mar. 9-Apr. 3: The Artist and the War.

Metropolitan Museum (Fifth at 82) Mar. 12: Prints by Brueghel; To Mar. 14: Modern Chinese Paintings; Decorative Arts of India.

Midtown Gallery (605 Madison) Mar.: 11th Anniversary Show.

Milch Galleries (108W57) To Mar. 30: Group of American Artists.

Montross Gallery (785 Fifth) To Mar. 6: Humorous Drawings, Corporal Walter Stiner.

Morton Galleries (130W57) To Mar. 7: Prints, Saul.

Museum of Modern Art (11W53) To Mar. 21: Realists and Magic Realists; Mar. 3: New Acquisitions.

Museum of Non-Objective Painting Mar.: American Non-Objectives.

National Academy of Design To Mar. 9: 117th Annual Exhibition.

National Arts Club (15 Gramercy Pk.) To Mar. 26: Painting & Sculpture, Members' Annual Exhibition.

Neighborhood Club (104 Clark St., Brooklyn) To Mar. 31: Mariquita Villard.

Newhouse Galleries (15E57) Mar.: Fine English and American Paintings.

New School For Social Research (66W12) To Mar. 7: Drawings, Rudolph Ray.

New York Artist-Painters (44 Madison) To Mar. 7: First Exhibition.

Nierendorf Gallery (53E57) Mar.: Classical Expressionism.

Passedotti (121E57) To Mar. 19: Sculpture, Hannah Small.

Perls Galleries (32E58) Mar.: Raoul Dufy and School of Paris.

Pinaochea (20W58) To Mar. 13: Paintings, David Leneman.

Public Library, Hudson Park Branch (10 Seventh St.) Mar.: The Makers of An Etching.

Puma Gallery (108W57) To Mar. 7: Oils, Eleanor D. Lauder.

Sculpture & Color Wood Block, Louis Schanker.

Rehn Gallery (683 Fifth) Mar. 31: Paintings, Morris Kantor.

Rosenberg & Co. (16E57) Mar. 3-Apr. 3: Paintings, Max Weber.

Salmagundi Club (47 Fifth) Mar. 6: Annual Oil Exhibition.

Mar. 12-26: Annual Water Color Exhibition.

Schneider-Gabriel Gallery (69E57) Mar.: Fine Paintings.

Schoneiman Galleries (73E57) Mar.: Fine Paintings of All Schools.

Andre Seligmann Galleries (15W57) Mar. 8-31: The Last Century of Elegance.

Jacques Seligmann (5E57) Mar.: Old Masters.

E. & A. Silberman (32E57) Mar.: Old Masters.

60th Street Gallery (22E60) Mar. 15: Group Show.

Harry Stone Gallery (555 Madison) To Mar. 20: 25 Important Acquisitions.

United China Relief (1790 Broadway) To Mar. 6: Works, Woon Siuling.

Vendome Gallery (23W58) Mar.: Group, Oils and Watercolors.

Wakefield Gallery (64E55) To Mar. 9: Paintings, Alfonso Ossorio.

Wildenstein Gallery (19E64) Mar. 25: This is Our War.

Willard Gallery (32E57) To Mar. 6: Paintings, Lea Gatch.

Whitney Museum (10W8) To Mar. 14: Gertrude V. Whitney Memorial Exhibition.

Howard Young (11E57) Mar.: Old Master Painting.

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